

ERNEST BURWELL

We are open to any good value in Marine Paintings to add something from time to time to our Marine Collection.

Want good art but not necessarily famous art --- good oil paintings rather than big names; good artists on their way up rather than those who have "arrived".

Quality work in representative oil paintings in the following categories would be considered -- something we can be proud of:

- 1) 16th or 17th century old ship in good colors. Cover picture on May, 1965 CONNOISSEUR is perhaps an extreme example.
- 2) American Revolutionary Historical -- colorful gunboat, fleet or harbor. A Gordon Grant or other recognized artist.
- 3) A moonlight seascape. Perhaps similar to "The Moonlit Seas" by R. De La Corbiere; or "The Glittering Moonlight" by Frank Rehn, etc., etc.
- 4) Seacoast. Similar to "A Bit of the Cape" by Frederick J. Waugh -- "Brighton Beach" by John Constable --- "Flood at Port Marly" by Alfred Sisley --- "Regatta" by Claude Monet -- or any other recognized artist.
- 5) Fishing harbor --- colorful Nova Scotia or New England --- picturesque harbor with fishing boats -- but not a painting of warehouses and docks.
- 6) A Tropical Marine. Perhaps a colorful Caribbean trading schooner; possibly a scene from Indo-China by Vinceguerra. Any good, colorful tropical marine by a reputable artist.
- 7) Riveria Seascape --- colorful painting of Porto Fino harbor showing boats, the Carenage and harbor street. Or other colorful Riveria harbor.
- 8) 17th Century Dutch Fishing Boats and Harbor -- or similar in good colors by reputable artist.

now to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information was published 60 years after the date of sale.

June 22, 1965

Mr. James MacPherson
2186 California St., Apt. 33
San Francisco, California 94115

Dear Mr. MacPherson:

Thank you for your letter addressed to Mrs. Halpert,
which has come to me for reply.

The Gallery is closed, as is our custom, during the
summer months but when I see Mrs. Halpert I will
bring it to her attention and she will contact you
if she wishes to buy any of your photographs.

Sincerely yours,

Tracy Miller

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established after a reasonable search whether an artist or
dealer is living, it can be assumed that the information
is published 60 years after the date of sale.

June 22, 1965

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

We would be most grateful if you would send us about
50 catalogs of the exhibition together with your mail-
ing envelopes. Although we will of course mail them
from here, Mrs. Halpert feels that they should appear
as they would in your own mailing.

Many thanks for your attention.

Sincerely yours,

Tracy Miller

REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET

NEW YORK 5, N. Y.

OLIVER C. REYNOLDS
GEORGE H. RICHARDS
FREDERIC W. GARDNER
WILLIAM B. LAVENTURE
THOMAS NICHOL JR.
RICHARD L. MORGAN
RICHARD R. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL

VICTOR H. McCUTHEON
1911-1949

ALFRED ELY
1904-1959

WALTER S. LOGAN
COUNSEL

LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK
HERBERT J. HUMMERS

June 28, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Re: Estate of Charles R. Sheeler, Jr.

Dear Mrs. Halpert:

Thank you for your letter of June 25th and your check and report of sales.

I note there is still outstanding \$1,666.67 due from Dr. Horowitz, which I understand he is paying in installments. I suggest that you send me about October 1st whatever amounts you have collected by that time.

I would appreciate it if you would send me an inventory of the unsold pictures in your possession, including the one oil painting. Ultimately, unless they are sold, I will also need an appraisal of these in order that the fair market value as of the date of Charles' death may be fixed for inheritance tax purposes. Possibly when you send me a list of the pictures you could give me a rough estimate of what you think is their fair market value and we will postpone a formal appraisal for some months.

Regarding the balance due from the Shaker Community, Inc., in connection with the sale of the furniture, I suggest you ask them to make the check payable to the Estate of Charles Sheeler.

With best regards,

Sincerely,

W. B. Lavin

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June 25, 1965

Mrs. Adele Rosenstein
c/o Randolph
60 Rawlinson Road
Southport, Lancs. England

Dear Adele:

Thanks to the loan of an Ediphone (courtesy of Arthur Freeman) I am finally attacking my file of correspondence and of course am starting with you. I hope I have not alarmed you by my silence, but it was utterly impossible to attend to any normal activity in the general chaos, noise and aggravation of our so-called "settling down". Besides, I have, as you know, been feeling pretty seedy but finally spent four days in the hospital, where I had hoped to have a rest, but was jammed with needles and attacked by strange machines and other equipment constantly so that I did not have a rest. And so I am looking forward to the boat trip with keen anticipation. Fortunately, Leicester postponed the opening one day and my agent succeeded in substituting my unwanted reservation on the Queen Mary (I loathe British ships) to the S.S. France, landing on Tuesday, July 13th. I will be stopping at the Carlton Tower in London. Meanwhile, I am asking the Leicester Galleries to send invitations to you, Jerry and his wife so that I can meet you at the opening on the evening of the 14th. It will be wonderful to see you.

I am so delighted that your trip is turning out to be such a success. You certainly deserve it and I am glad that you have learned how to live "good".

Best regards to the family.

Love,

PK

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HARRY SALPETER GALLERY INC.

42 EAST 57 ST. • NEW YORK 22 • MU 8-5659

July 1, 1965

Mrs. Edith Halpert
The Downtown Gallery
New York 22, N. Y.

Dear Mrs. Halpert:

May I come and bring my lunch some time?

And may I also use your telephone? I'd like to call a few people in Jersey and King's Point. But if I do, I'll be glad to let you use my telephone next time you come around. Now that you are at 465 Park, you're only a stone's throw away. Would you like to throw a stone, or would you prefer to throw a rock?

I greatly enjoyed your interview with Grace Glueck in The Times several Sundays ago, and all through it I was saying Hear! Hear!

If I'm a good boy, will you give me a courtesy card so that I may pay you a visit? By the way, did you read in the latest Journal of the Archives what trouble Sheeler had to get Macbeth interested in his work?

Later on, I may ask you about a Midwest artist called John Foote, Jr., several of whose paintings, I have been informed, you own.

Good luck to you in your new hide-away.

Cordially,

Harry Salpeter

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~~CONFIDENTIAL~~
July 1, 1965

Mr. Henry A. Wahn
John Reynolds Management Corp.
330 Madison Avenue
New York, New York

Dear Mr. Wahn:
The enclosed notice from the Department of Buildings was received by us today. We have continually forwarded all correspondence of this nature to you, expecting that you would notify the Department that the property is no longer owned by us, but was purchased by the Archdiocese.

I am sending a copy of this letter to the Department of Buildings in the hope that finally this matter will be cleared up.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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SPEED LETTER.

TO Mr. Tracy Miller, Downtown Gallery

FROM ARKANSAS ARTS CENTER

465 Park Avenue

MacArthur Park

New York, N.Y. 10022

LITTLE ROCK, ARKANSAS

SUBJECT Return shipment of 4 Henry Moore sculptures.

BY Zoltan F. Buki, Curator

MESSAGE

DATE June 21, 19 65

FOLD

Dear Mr. Miller:

We are ready to ship the sculptures on the 29th of June. Please advise as to method of shipment preferred and address of destination - if other than the Downtown Gallery.

SIGNED

Zoltan F. Buki

REPLY

DATE

6/23 19 65

Please have shipped to Santini for unpacking and delivery to us.

SIGNED

Miller

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ENCYCLOPAEDIA BRITANNICA
342 MADISON AVENUE
SUITE 702
NEW YORK 17, N.Y.

WILLIAM BENTON
PUBLISHER & CHAIRMAN

June 21, 1965


Downtown Gallery
The Ritz Tower
Park Avenue and 57th Street
New York, New York

Gentlemen:

Senator Benton very much likes the Ben Shahn
illustration attached. He wonders if the original
is still for sale. Would you let him know? If
available, what would be the price?

With many thanks.

Sincerely yours,


Mary A. Garner
Secretary to Senator Benton

June 23, 1965

Mr. S. Lane Faison Jr.
Scott Hill Road
Williamstown, Massachusetts

Dear Lane:

I was sorry to learn that I had missed you during your recent visit to New York. Our move was and still is a traumatic experience. It never occurred to me that life could become so complicated, but I was not aware that the new generation of workmen is a new breed as well. In any event, we should be finished before our official closing of the Gallery for the months of July and August and expect to be in a condition to open up with a bang right after Labor Day.

All but one of the paintings in the Lucky Dragon Series by Ben Shahn have been sold and a number are in public collections. I am enclosing a catalog indicating the names of the owners as well as the photographs. I will try to let you know whether a color plate extant is available for your use.

In any event, now that most of our records are accessible I will try to furnish all the material you requested. There are also a good many drawings, as you know, some of which had been reproduced in various publications. Also, Richard Hudson, Editor of War/Peace Report (305 West 18th Street, New York 10011) is working on a book devoted to the series and has a number of transparencies as well as photographs of the entire group beyond the collection we have, which is limited largely to the paintings and only a percentage of the drawings.

The names of all the other artists of whose work we have photographic and other records appear at the bottom of this letterhead.

Again, I regret having missed your visit and hope you plan to be in New York again in the Fall, when we reopen in grand style. The date will be September 8th and I will send you an announcement and an invitation to our opening party. Best regards,

Sincerely yours,

EOS/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

July 2, 1965

Mrs. Martha Bennett King
Art Institute of Chicago
Chicago 3, Illinois

Dear Mrs. King:

Miss Heagstedt of your office called me recently inquiring about the possibility of obtaining color transparencies of some of the Stuart Davis paintings included in the current exhibition.

Would you be good enough to let me know exactly to what use these transparencies are to be put. Since these transparencies are quite expensive we naturally would have to be assured that they will be handled with great care and returned to the Gallery as soon as possible.

Thank you for your attention.

Sincerely,

Robert J. Grode

RJG:12

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 25, 1965

Mrs. Raymond Nasher
4701 Miron Drive
Dallas, Texas

Dear Patsy:

We finally assembled all the material for your consideration and had Santini Brothers pick them up for packing and shipment. The paintings should reach you in good time.

I am glad that you and Ray made the selection, as all the paintings in the group have a lasting quality unlike so many of the paintings acquired in package deals by banks in New York and elsewhere. The shock value is rapidly outlived, especially for the people who come in contact with these paintings and/or sculpture frequently rather than the visiting public.

I hope you don't mind my sending two Tseng Yu-Ho's. I thought it would give you a better opportunity in working out a more flexible and permanent arrangement. I am writing to Henry Seldis, who assembled the exhibition in which the Tseng Yu-Ho DRAGON LAND was featured, asking him to notify the other exhibiting institutions to withdraw this from sale if at all possible. The Berlin catalog was on the press when I phoned and no change could be made and of course it would have been impossible to remove the color plate of this picture.

It was so good to see you and Ray. I wish your visits were more frequent - and can assure you that the Gallery will be far more presentable and the paintings will be accessible on your next visit. When you are ready, we will have some other exciting paintings to show you.

My fond regards.

Sincerely yours,

EOH/tm

June 23, 1965

Wits Tower
465 Park Avenue
New York, New York

Gentlemen:

Enclosed please find two checks in payment of the items enumerated on #241 and #2969 respectively.

In connection with the charge for the tab enclosure, I want to call your attention to the fact that it requires some attention, as one of the doors seems to be off the track. Would you therefore be good enough to have the person who made the installation attend to its repair.

Many thanks.

Sincerely yours,

RH/tm

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reducer is living, it can be assumed that the information
y be published 60 years after the date of sale.

prepared for the tempo (or lack of) of the current generation of workmen. Nevertheless I am more relaxed about the situation and expect to function normally before the season opens and we have our grand opening party in the new quarters.

Your concern touched me deeply, but we were all so convinced that exhaustion was the basis of my problem, so I expect to be a peppy gal once I come back. Hopville sends regards to you.

June 25, 1962

As ever,

Please accept my belated thanks for the wonderful bouquet you sent to the hospital. It cheered me up no end and continued to do so as the flowers remained fresh and beautiful enough to take home with me. It was most thoughtful of you and I appreciate it greatly.

at/ta

The old and regaining hospital still holds - they wake you up to give you a sleeping pill. I expect to have a good rest while I was there, but now I am looking forward to my last trip which I chose as a means of transportation to London, where a big show of the London Gallery artists will be held at the Lancaster Galleries. I am leaving on the 7th or 8th of July and should be back before the 1st of August. By that time I hope to be sufficiently relaxed to plan my future and expect to come to Washington to discuss the situation thoroughly with Bill and with Mr. Hamilton so that we may not everything settled satisfactorily. Of course there will be a good deal of work relating to our new quarters, which are still far from finished. It never occurred to me that it would take so long a period, but I was not

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June 24, 1965

Mr. John Deegan
Santini Brothers
447 West 49th Street
New York, New York 10019

Dear Mr. Deegan:

Confirming telephone instructions of this morning,
please release to the Gallery of Modern Art the
Charles Demuth painting, RED POPPIES.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

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ILLINOIS STATE UNIVERSITY NORMAL, ILLINOIS 61761

DEPARTMENT OF ART

PC
7/8/65

June 30, 1965

Miss Edith G. Halpert, Director
Downtown Gallery
Ritz Tower Hotel
Park Avenue and 57th Street
New York, New York

Dear Miss Halpert:

Would you please be so kind as to check your files to see whether you handled the sale of Georgia O'Keeffe's painting "Blue I," (1917)? If you were the one who sold it, I would be interested in having an 8"x10" glossy photograph of the work. My check will follow.

Thankyou.

Sincerely,

L. Dochterman

Dr. Lillian Dochterman
Asst. Professor, Art History

LD/gb

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

June 30, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
Ritz Towers
465 Park Avenue
New York, New York 10022

Dear Edith:

When last I saw you, I discussed with you the appraisal of Rattner's "Job #7." If you have an opportunity, I would appreciate a written appraisal for gift purposes.

Thank you for your attention.

With kindest regards, I am

Sincerely,

Jack

JS:KB

1/62

4T00

Job #7

59/03

35 X 46

35 x 46

38 x 51

*{ 6000 - medium
7000 Perle*

tion to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ABBOTT & LIND

**Addressing • Duplicating • Mailing
Machines**

1020 S. W. FIRST AVENUE • PORTLAND, OREGON 97204 • 222-1063

June 18, 1965

Downtown Gallery
465 Park Avenue
New York 22, New York

Gentlemen:

We are in possession of a signed C. S. Price painting,
17 x 22", in a frame that appears to be made by Price.
The subject is Cowboys and Horses done in an abstract
manner which was used by artists about the year 1941.

If you are interested in handling the sale of this
painting, please let us have the procedure.

Very truly yours,

ABBOTT & LIND

ART LIND

AL:m

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by the published 60 years after the date of sale.



June 24, 1965

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Thank you very much for your nice words about the last issue
of ARTS IN SOCIETY. I appreciate them more than I can say.

Cordially,

Edward L. Kamarck
Editor

ELK:ct

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JAY R. WOLF

Edith dear,

On my return from vacation, I found the "old order changeth" announcement. In the words of an old Chinese philosopher (whose name escapes me for the moment), "Wazel too!"

May you have nothing but happiness in your Ritzy new home!

Love,
Jay

16 June 1965

July 1, 1968

Mr. Charles W. Johnson
W. S. Bodworth and Son, Inc.
424 West 52nd Street
New York, New York

Dear Mr. Johnson:

I have just spoken with the Downtown Gallery about the George
L. K. Morris painting Girl with a Mirror, erroneously delivered
to Mr. Harry Frelinghuysen at 17 West 54th Street. I was told
that the painting was picked up by you and delivered sometime
during the past few days to Mr. Morris' studio on Sutton Place.
Can you verify this delivery for me and bill the Corcoran Gallery
for same.

As soon as I am ready to have this painting delivered to Mr. John
Marin, Jr., the owner, I will notify you, as there will also be
a painting at Mr. Marin's apartment at 945 Fifth Avenue to be
delivered to Mr. Frelinghuysen.

At this time, I should also like to know if we have any
outstanding bills with you in reference to the delivery of the
three Richard Lindner paintings shipped to Mr. Lee Castelli
c/o you on April 19th (re: your letter of April 23.)

Yours sincerely,

Ellen C. Ghess (Miss)
Registrar

cc: Downtown Gallery
465 Park Avenue
New York, New York

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June 17, 1965

Mr. S. Dillon Ripley, Secretary
Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Ripley:

Please accept my belated thanks for your very nice letter of June 2nd. As you have probably heard, we have been going through the traumatic experience of moving to our new location and are all completely exhausted - and have had very little time to attend to any correspondence.

I must say that the National Collection of Fine Arts made a most auspicious debut. The Davis show looked superb and everyone agreed that it was beautifully installed with great sensitivity in juxtapositions, etc. Mrs. Davis and I are both very happy with the show, the catalog and enjoyed the opening festivities.

The White House exhibition was a wonderful idea and I have been hearing most enthusiastic reports. What is most important, of course, is the fact that the government at long last is sponsoring the visual arts in the most effective manner. I congratulate you in achieving this notable milestone.

Sincerely yours,

BGR/tm

June 17, 1965

Mr. Edward L. Kamarek, Editor
Arts in Society
University Extension Division
The University of Wisconsin
Madison 6, Wisconsin

Dear Mr. Kamarek:

While I am not accustomed to writing nice letters to people, I want to break my pattern by sending you a note of congratulation in relation to your issue devoted to "the avant garde today". This - collectively, in my opinion - is the outstanding contribution to the current climate in contemporary thinking.

In my desire to share this experience, I would very much like to have three additional copies - one addressed to me at our new home (please note above) and the others directly to the following: Mrs. Roselle Davis, 15 West 67th Street, New York, New York 10023 and Mr. Samuel Nehlsen, 118 Bounty Lane, Jericho, Long Island, New York. A check for the three copies is enclosed. No doubt you will have requests for others from people who were inspired by my enthusiasm.

Also, after reading the prospectus of the symposium planned for next October I am tempted to enroll, as it promises to be a fascinating program. I am sending my reservation together with a check to Vision '65 and when I return from a short trip to London, where an exhibition of this Gallery's artists will open on July 14th, will send the balance and specific reservations for the hotel, etc. I hope to see you in Carbondale next October.

Sincerely yours,

EGH/tm

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The examples of ceremonial art displayed evidence of the fervent acceptance by the Jews of the Biblical, "this is my God and I will adorn Him." The Talmud explains, "Make a beautiful sukkah in His honor, a beautiful lulav, a beautiful shofar, beautiful table, a beautiful Scroll of the Law, and write it with fine ink, a fine reed, a skilled penman and wrap it about with beautiful silks." It expresses the desire to worship God with beautiful objects made for His service. It marks a pattern of life which stressed spiritual values rather than mundane pleasures. It reveals the adherence of these people to their ancient tradition, which accounts for the survival of Judaism.

In the freedom achieved by the Emancipation of the 19th Century, Jews fully embraced painting and the plastic arts. They encountered many problems, but overcame them. Since they saw and felt graphically even when they absorbed other art disciplines, one can almost always detect the linear trend. Jewish artists of the Twentieth Century, especially those blessed by the opportunity and liberty of living in this great land of ours, "were able to realize the meaning of Judaism in its deeper sense; they depicted the characteristic of mingling of world gaiety and religious fervor."

Ben Shahn in his "And The Morning Stars" reveals his continuing interest in the human tragedy and in the universal theme of man's arrogance and ignorance in criticizing God's plan. "Where wast thou when I laid the foundations of the earth? Declare if thou hast the understanding." (Job 38:4/5) How this painting fills us with an overpowering sense of the immensity of God's grandeur and mystery.

MRS. LEONARD I. BEERMAN • 258 DENSLOW AVENUE • LOS ANGELES 49, CALIFORNIA

June 19, 1965

Dear Mr. Halpert:

About six years ago at the Shahn
show (March 1959, I think) I saw a drawing
of a boy in a rocker with a child standing
in diapers ^{and} between a screen window. When
my husband and I were in the gallery
this past January I inquired about it
but you had no recollection of it.

It was hanging on the wall between
the office & the stairs during the show.

Well — last week I saw
the Shahn interview on television

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

July 2, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Many thanks for your good letter of June 28. I will write to Mr. and Mrs. Schramm about the Kuniyoshi. I am also including at least one half dozen of your other artists in the exhibition. I agree that many of them certainly belong in that category.

I hope to get to New York to pretty much wind things up sometime in September. Perhaps, at that time we can get together for a short visit.

Sincerely yours,


Edward B. Henning
Curator of Contemporary Art

ebh:aw

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June 23, 1965

Mr. Irving Luntz
Irving Galleries, Astor Hotel
932 East Wisconsin Avenue
Milwaukee 2, Wisconsin

Dear Irving:

Since you indicated that you were coming to New York, I did not answer your letter sooner. However, "the next week" has passed and I thought it best to advise you that the prints have reached us together with your check, for which we thank you.

We are still involved in getting ourselves organized in our new quarters and decided that we might just as well stay closed until September 8th, extending our vacation somewhat in reverse - i.e., starting early. However, we will send an official announcement of our opening exhibition and look forward to seeing you in our new quarters.

Have a nice summer. Best regards.

Sincerely yours,

BGH/tm



FRANK TRAVEL SERVICE

AGENTS FOR FOREIGN AND DOMESTIC AIRLINES • STEAMSHIP COMPANIES • CRUISES • HOTELS

115 EAST 56TH STREET • NEW YORK, N. Y. 10022
TELEPHONE PLAZA 9-8073 • CABLE ADDRESS: FRANKTOWN NEW YORK

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June 22, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Enclosed please find the following items pertaining to your trip abroad:

- 1) Ticket for SS FRANCE sailing July 8th.
- 2) Tags and labels.
- 3) Exchange Order for deposit The Carlton Tower.
- 4) Copy of letter to French Line requesting your table sitting and deck chair.
- 5) Invoice for the above arrangements.

Your departure schedule is as follows:

Thu Jul 8 The SS FRANCE sails at 2:00 p.m. from French Line Pier 88, North River, located at foot of West 48th Street, New York. Embarkation takes place from 11:00 a.m. on. You are holding First Class Cabin Main Deck 110.

Upon embarkation kindly contact the Chief Dining Room Steward as well as Chief Deck Steward regarding your Dining Salon and deck chair reservations which have been requested.

Tue Jul 13 Arrive Southampton - London - reservation confirmed for you per Exchange Order at The Carlton Tower.

All good wishes for a splendid trip and good health.

Sincerely yours,

FRANK TRAVEL SERVICE

Ruth A. Heller
Ruth A. Heller



RAH:sg

June 21, 1965

Goldsmith Bros.
77 Nassau Street
New York, New York

Attention: Mr. Nottola

Dear Sir:

I am sending you three rubber stamps and will appreciate it if you will duplicate them for us with our new address (see above).

Many thanks for your attention.

Sincerely yours,

Tracy Miller

TITLE.....
ARTIST.....
MEDIUM.....
SIZE.....
COURTESY THE DOWNTOWN GALLERY 32 EAST 51st STREET NEW YORK 22, N. Y.

THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

PLEASE RETURN TO
THE DOWNTOWN GALLERY
32 E. 51 STREET, N. Y. C.

July 1, 1965

Mr. Harry Lowe, Curator of Exhibits
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

What ever happened to your second telephone call? I had a
very pleasant time with Ripley and Scott and we discussed
many matters regarding the future, some of which I imagine
will be reported to you.

Tracy showed me your letter to him and I did write to Dr.
Yochelson, asking him for a photograph as we would like to
add it to our records. A propos, I am enclosing our blue
receipt form, which I left at the Smithsonian, but probably
did not mention the fact that we required this signed copy
as the formal receipt. Would you be good enough to sign your
name to this valuable document and return it to us so that
we can file it with our other receipts. No doubt you will
advise the other institutions which are to receive the Davis
show regarding the insurance valuations, etc. - or would you
prefer that we send this consignment directly in each case?
As usual, I will follow your orders.

I am off to London next week, but should return before the
end of July. I will be here until Wednesday morning if there
is anything urgent.

Fond regards,

ROH/tn

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researchers are responsible for obtaining written permission
in both artist and publisher involved. If it cannot be
obtained after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
is prohibited 50 years after the date of sale.

Genel Odol 6-16-65]



XERO
COPY

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XERO
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Int. Art. Int. 1226
App. 1226
Rel. 62 700.

ideas to meet him and his wife, because I am sure that you will make some enquiries and possibly he might be softened into making some gift to the N.C.W.A. eventually. Being a dealer isn't no fun. At least an analyst gets paid for these lengthy conversations. No?

June 28, 1965

Mrs. Adelyn Breeskin, Special Consultant
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Adelyn:

As you requested, I am listing below all the addresses with the exception of two collectors who are deceased and left no forwarding address. The third is Jaffords, who owns Max Weber's MAN READING. Obviously you did not notice that this is a bitsy painting, measuring 6 x 8" and would hardly be an appropriate representation.

Also, in the case of Matthew Josephson, I cannot recall whether or not he has had STAIRCASE, DOILESTOWN repaired so if he will not lend it don't be surprised. He always refused to lend this painting as it had evidently been hung over a fireplace and Sheeler asked him not to send it out in imperfect condition.

In all the confusion engendered by our move and union labor (I have become very violently anti-Labor after these many years) I cannot recall the exact dates of the "Roots of Abstract Art in America: 1910-1930". If you can give me this information I can be much more helpful in relation to the suggested substitutions, particularly so at this time when so many of the collectors are away. I can at least make intelligent suggestions when I know.

I had a telephone call yesterday which distressed me greatly. The Miltons Lowenthals have just returned from a long stay abroad and found the Davis catalog at home when they returned. For your information, he had me on the phone for exactly one hour and ten minutes threatening to withdraw all four paintings which he lent to the show. I am completely exhausted as a result because it is almost impossible to placate him for the painting having been attacked "viciously", as he states - referring to pages 33 and 34 - "dense", "not entirely satisfactory". I believe I finally calmed him down, but I am sure he will demand that the paintings be withdrawn from all further exhibitions in the tour. He will demand that the reproduction be withdrawn from the Abrams book mentioned in the text. I feel particularly distressed about this matter as he has some of the outstanding examples by leading artists in America and in the past withdrew entirely from the Whitney Museum for which he organized "The Friends of ---" originally. He was hurt by someone there and I have struggled through several previous experiences of similar nature. All I can suggest is that when he writes to the Smithsonian, everybody be very gentle with him. I think I convinced him that the Institution is not responsible for any statements made in a foreword written by someone else, which must be printed as written, and therefore trust that his anger will not carry through to Washington. Perhaps some sort of charming letter could be written to him or perhaps when you are next in town it might be a good

PL
Rok
with
cd
made
6/65

June 29, 1965

Mrs. Herbert Shulman
101 Martin Road
Waterloo, Iowa 50701

Dear Mrs. Shulman:

Much to my disappointment I will not be here during the month of July as I plan to be in London for the opening of a large exhibition representing all the Downtown Gallery artists, which is to be held at the Leicester Galleries. Also, the Gallery is normally closed during July and August. However, I plan to be here about two or three days a week during the latter month to finish up the final arrangements in our new quarters, which are still incomplete. May I therefore suggest that you phone the Gallery toward the end of your stay in the East, so that we can make a definite appointment.

It will be so nice to meet you.

Sincerely yours,

RCH/tm

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

19701 3/11/1918 18

When I do return I shall be at: —

Park Lane Hotel

Piccadilly W.1

London.

This is not too far from the area of the
Leicester Galleries. Do push me there, or I'll
phone galleries to track you down. You are
being expected! We'll have much to talk
about especially re about your projects and
well being.

Do know that my thoughts are with
you and my concerns great.

The best!!

Love

Adèle.

June 28, 1965

Mr. Allen F. Harlbart, Art Director
Look Magazine
488 Madison Avenue
New York, New York 10022

Dear Mr. Harlbart:

I was so glad to hear that you and Ben Shahn finally met. He was on a long tour through New England visiting with his children and is coming in within the next few days to see me so that we can give you further information about the commission.

Thanks for your patience.

Sincerely yours,

EDH/tm

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

June 17, 1965

Mr. George L. K. Morris
Lenox, Massachusetts

Dear George:

Much to our horror we learned that Mr. Frelinghuysen had received the wrong painting from the Corcoran Gallery - despite the fact that we had written to the latter long in advance giving the correct title for shipment to him.

We are making the pick-up within the next few days and would like to deliver the correct picture to Mr. F. However, we don't know whether it was sent to you or just withheld by the very efficient staff. Won't you please let me know and if the former, where HACKENSACK MEADOW is now located - in Lenox, New York, your apartment or the warehouse (which?). It is too bad that this mix-up occurred, but I can assure you we were very specific in our request to the Corcoran.

Sincerely yours,

RGH/ts

for to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / New York / Riverside 9-3770

HANS VAN WEEREN-GRIEK, ACTING DIRECTOR

Sam Hunter, Director

June 24, 1965

Dear Mr. Miller:

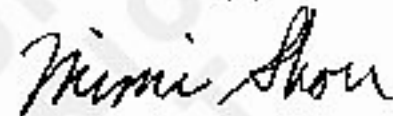
As we discussed on the telephone the other day, I am delighted to take this opportunity to send The Downtown Gallery the membership brochure of The Jewish Museum.

We are looking forward to a most exciting year under our new Director, including an extensive series of lectures and stimulating exhibitions in the fields of contemporary art, Judaica, and archaeology. We will also open a new reference library in the Fall, as well as a committee-lunchroom and cafeteria for the use of members.

We are very proud of the growing number of galleries which have become members of The Jewish Museum, and we do hope we can soon count The Downtown Gallery among them. We are sure you will find your membership a rewarding and enjoyable experience.

Thank you for your interest.

Sincerely,



Mimi Shorr
Acting Membership Secretary

Enc.

P.S. I have taken care of having your address changed on our plates. I certainly hope it works this time. *ml*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 18, 1965

Mr. Gilbert S. Edelson
Art Dealers Association of America
575 Madison Avenue
New York, New York 10022

Dear Mr. Edelson:

Would you be good enough to send to Mrs. Halpert a
copy of the memorandum on Capital Gains Treatment
of Sales of Works of Art from Dealers' Private Coll-
ections.

Many thanks for your attention. Please note our new
address above.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

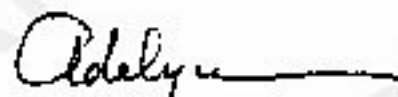
-2-

I trust that you are almost settled in at the Ritz Tower by now and that you are managing to rest more and preparing for that fine ocean trip. I may take this opportunity to remind you that Mr. Dillon Ripley is planning to stop in to say hello to you on next Wednesday, June 30th between twelve and one o'clock. David Scott may be with him.

Things here are still "on the up and up" and the Davis show continues to impress all who look at it as a great experience. Grace Hartigan is coming over from Baltimore today especially to see it.

With my best greetings to you,

As ever,



Adelyn D. Breeskin
Special Consultant
National Collection of Fine Arts

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

June 29, 1965

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27518

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith G. Halpert, Director
The Downtown Gallery
Park Avenue and 57th Street
New York City

Dear Miss Halpert:

You will recall, perhaps, that we bought an oil sketch by Arthur B. Dove from you last Winter, a picture to which I have become very attached. However, our restorer tells me that not only can the smudges around the edge not be removed, the whole color of the picture will change as the years go by because the ground will increasingly appear through thin white wash laid over it. His report on it thus indicates that it suffers from what the experts call "inherent vice".

This kind of situation has never arisen before in my very brief experience as a buyer of art, and I am a little nonplussed as to what to do. I suppose that what I would most like would be to exchange it for something else, but I don't know just how you feel. It really was up to me, I guess, to spot this problem before I bought it, but I just didn't know that much.

When you have a moment, do let me hear from you. In the meantime, congratulations on your new quarters, which I gather are most attractive. It will be a pleasure to see them when next I am in your fair city.

Cordially yours,

Joseph C. Sloane

Joseph C. Sloane, Director
Ackland Art Center

JCS/bw

7/9/65

Colored Drawing - oil, 1927
7750

To: Downtown Galleries
465 Park Avenue
New York, New York

Atten. Mr. Miller

SUBJECT: Shahn paintings

THE
BOND WHEELWRIGHT COMPANY

PORTER'S LANDING,
FREEPORT, MAINE

UM 8-4881

DATE: 6/21/65

Message

Dear Mr. Miller: I spoke to you over the phone the other day, while I was in New York. We are publishing a book by Dr. Leo Bronstein, in which he wants to use a number of works by Ben Shahn as illustrations. (I enclose our catalog, in which the book is described.) We have the transparencies from ~~for~~ which our color plates are being made. They were obtained from Mr. Barney Berstein of Cambridge, who is highly regarded by the author and Brandeis University for his work in photographing works of art in color.

In his catalog, Shahn's Allegory 1948 is quoted as being in the possession of Mr. William Bonver of Texas; and Shahn's Third Allegory 1955, is described as belonging to the Jewish Center of Buffalo, Inc. Would you by any chance be able to give me the addresses of these owners? If not, and in fact, in any case, I would appreciate your giving me the address of Ben Shahn himself.

All good wishes,

Thos. Wheelwright
Editor

SIGNED

June 29, 1965

Reply

Dear Miss Wheelwright:

Before we can give you any information regarding the Ben Shahn paintings, I want to advise you that it is customary for the artist to obtain a fee for reproduction rights when used as illustrations in a book other than one devoted exclusively to works of art. Mr. Shahn has been on a trip and just phoned stating that he will call on us within the next few days. I will then discuss the matter with him to ascertain his feelings in the matter and will advise you accordingly.

Sincerely yours,

Edith Gregor Halpert

EGH/tm

SIGNED

JOHN COWLES

THE STAR AND TRIBUNE
MINNEAPOLIS, MINN.

June 28
1965

Dear Mrs. Halpert:

A woman friend who has herself had considerable museum experience saw our Marsden Hartley painting, "Church at Head Tide No. 2" for the first time the other day and expressed surprise that it was not signed. She said that she new Marsden Hartley herself and was familiar with a great many of his paintings, and had never before seen one that was not signed. Although she did not say so, and I did not ask her, I judge that she was hinting or intimating that perhaps our painting had not been done by Hartley himself, but was simply an excellent copy of the original. If that should prove to be the case, Mrs. Cowles and I would be embarrassed as we gave it to the Minneapolis Society of Fine Arts subject to our life interest a year ago. At that time it was appraised by three members of the Art Dealers Association of America, Inc., at \$8,000. Their appraisal carried the following statement: "Not signed or dated, but known to have been executed between 1938 and 1940."

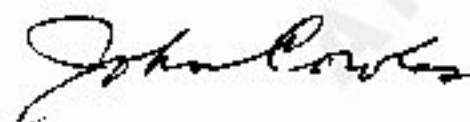
I haven't the slightest question as to its authenticity, but wondered if you knew of other authentic Marsden Hartleys that are also unsigned.

I am sorry to bother you with this. There is no need for a prompt answer, but at your convenience I would appreciate your comments.

I am looking forward to seeing your new gallery next fall.

With personal regards, I am

Sincerely,



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

or to publishing information regarding sales transactions. Carriers are responsible for obtaining written permission in both title and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or whom is living, it can be assumed that the information is published 60 years after the date of sale.

July 1, 1965

Mrs. Lawrence K. Miller, President
The Shaker Community Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

Several days ago I received a letter from the attorney who is handling the Estate of Charles Wheeler, asking me to request that the final payment for the Shaker furniture be made in the name of the Estate. I believe this is due in October of 1965. We are still trying to get settled in our new quarters at the above address and some of our records are inaccessible. If the date is incorrect, please advise me accordingly.

Next week I am off to London for a very short period and when I return I hope to start spending some time in Boston. If this is feasible, I will certainly try to get up to Hancock to say hello to you and to see my favorite museum again. Meanwhile, my very best regards.

Sincerely yours,

RKH/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23, 1965

Mr. Art Lind
Abbott & Lind
1020 S. W. First Avenue
Portland, Oregon 97204

Dear Mr. Lind:

Thank you for your letter.

Despite the fact that there is very little general interest in the work of C. S. Price, I am very enthusiastic about this forgotten artist and would be very happy to see the painting you have in your possession and would of course consider handling the sale for you.

As usual, we are closed during the months of July and August, but since we have just moved to the above address, I will have to be in New York a day or two each week to supervise the final touches in the remodeling. May I suggest that you send me a photograph (or snapshot) of the painting and also suggest what price you have in mind, either for outright sale or for consignment. In the event of the latter, the Gallery charges 25% commission.

I look forward to hearing from you shortly.

Sincerely yours,

BCH/tm

[1965]

6/18

BGH .

George Morris called from the country.
Sends love, good wishes, etc.

The painting the Frølinghuysens got was
GIRL WITH MIRROR which belongs to John
Marin Jr. and HACKENSACK MEADOW wasn't
delivered to Morris so he assumes the
Marins got that.

I can't decide whether to kill myself
or take a warm bath.

T.

June 30, 1965

Miss Margaret McKellar
Whitney Museum of American Art
22 West 54th Street
New York, New York 10019

Dear Miss McKellar:

Many, many thanks for digging out and sending to us
the War Assets catalog. Mrs. Halpert is most grate-
ful - as indeed are we all.

I hope you will have a pleasant summer and will come
to see us in our new quarters when we reopen after
Labor Day.

Sincerely yours,

Tracy Miller

For publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 29, 1965

Mr. Walter Seid
21 Flower Lane
Great Neck, New York

Dear Mr. Seid:

I am so sorry to be so late in answering your letter, but the Gallery is closed and has been since late in April to enable us to pack and move to our new quarters. We won't reopen until after Labor Day.

However, now that our records are accessible, I am glad to give you the information you requested.

Thank you for your good wishes.

Sincerely yours,

EGH/tm

Current valuations for insurance

Abraham Rattner	GARGOYLES	Oil	\$3500.
Ben Shahn	PORTERS	Drawing	650.

or to publishing information regarding sales transactions, each artist is responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

UNIVERSITY OF KENTUCKY



LEXINGTON, KENTUCKY 40506

CENTENNIAL 1865-1965

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

June 23, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith,

I enclose in this package letters addressed to a number of individuals whose addresses I do not have. Would you, or one of your colleagues, address them properly and drop them in the mail for us? *Bill me for the postage of course.*

As the show shapes up now, we will have, if our requests are received favorably, somewhat over 60 oils and cassins, plus your drawings. It will be an important show.

I have just heard from Dorothy Miller that she will write something for the catalogue. I am also printing a catalogue raisonne which, because of the questions about dates, will have to be tentative. I hope you will let me know soon about my requests for loans from the Downtown as well as from your collection.

All the best to you,

Sincerely,

Richard B. Freeman

REB/b

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 25, 1965

Mr. Richard G. Lesky
8 Lee Road
Chestnut Hill, Mass.

Dear Mr. Lesky:

Despite the variety of rumors reported to me of late, I am sufficiently alive to dictate some letters on a borrowed Ediphone. Ours got damaged in the process of moving from 51st Street to the above address. As a matter of fact, all of us in the Gallery are in about the same condition. What an experience!

Sheldon H. Wood Jr. of the University of Wisconsin in Madison is "trying to piece together and write a monograph on the life and art of Charles Sheeler". Naturally, he communicated with us and inquired specifically about the painting you acquired not so long ago entitled LANDSCAPE, dated either 1912 or 1913. He is eager to obtain a photograph of this painting and I find that we have the one and only copy pasted in our record book. Would you have a photograph which you could send to me? If not, perhaps I can arrange with Mr. Wood to have a photographer make a print for him and have it sent directly to Madison.

Although we planned to close for only one week or so in the expectation of moving into beautifully finished quarters we were obliged to close completely on April 15th and of course will not reopen until our usual vacation period ends at the end of August or to be more certain that we will be ready at that time, our public opening will be on about the 6th of September. But our friends will be invited to the gay party the day before. The invitations and all the announcements will be sent on sufficiently in time and of course I hope you and the family will be among our favorite guests. Meanwhile, my very best regards. Have a nice summer.

Sincerely yours,

RGR/tm

KAMAKURA-SHI JAPAN

THE MUSEUM OF MODERN ART, KAMAKURA

Miss Edith Halpert
32 East 51st Street,
New York, U. S. A.

June 16, 1965

Dear Miss Edith Halpert;

Three years ago I wrote to you asking to organize an exhibition of Ben Shahn's prints. To my great regret, however, it could not be realized on the reason that the exhibition formed by the Modern Art Museum of New York could not be kept further due to the fact that the term of the exhibits borrowed by collectors was expired, I think you still remember.

I would like to ask you again if you could form Ben Shahn's Print Exhibition at your gallery consisting of about one hundred works: his prints, illustrations of books, posters and so on. I have now a graphic exhibition of his in mind, if you could form such an exhibition, we wish it would contain some works which could be sold out.

A Japanese gallery named Espace who deals with European prints says that they will buy at least 8,500 \$ worth of works including carriage expenses. They also say that they may have the works sent by you right away at your convenience.

It is unquestionable that if the exhibition could be held at our Modern Art Museum of Kamakura, it will call forth a sensation with great success since Ben Shahn is a favorite artist among the art lovers and graphic designers in Japan.

The exhibition shall take a round trip to the main cities in Japan if you have no objection. We are sincerely hoping to have Ben Shahn's Graphic Exhibition held at our Modern Art Museum of Kamakura by any means.

We will gladly accept any plans you offer to lead the exhibition to a success if you are consent to our request.

I shall feel obliged by your kind reply at your earliest convenience.

With the best wishes to you,

Yours sincerely,

Teiichi Hijikata

Teiichi Hijikata

Director of the Museum
of Modern Art, Kamakura
Kamakura-shi, Japan

or to publishing information regarding sales transactions.
architects are responsible for obtaining written permission
in both cases and publisher involved. If it cannot be
obtained after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
has been published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Jan 1966

July 1, 1965

Mrs. Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Peale House, 1811 Chestnut Street
Philadelphia, Pennsylvania 19103

Dear Mrs. Ruben:

I want to advise you that the Gallery is closed during July and August and if you want COLOSSAL LOCK by any chance before we all depart for our vacations, may I suggest that you communicate with us very shortly.

The only Horace Pippin we have is LOVE LETTER, 1944, size 12 x 9". I have no idea who owns SUMMER FLOWERS WITH TWO CHAIRS, but since the show is not to be held until January, 1966, I can probably refer to our old records, which list the purchasers of the many Pippins we sold in the 1940's, when we had a one-man exhibition of his work.

Sincerely yours,

BDM/tm



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

June 28, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, N.Y. 10022

Dear Edith:

It was so nice seeing you in New York and I want to thank
you for helping to make my stay so pleasant.

With kindest regards,

Very sincerely yours,

A handwritten signature in cursive script, appearing to read "Bill".

William E. Steadman
Director

WES:mmm

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10019

21 June 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
Ritz Tower Concourse
Park Avenue at 57 Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing the loan forms for the works you kindly agreed to lend to our exhibition, The Twenties Revisited, 29 June through 6 September. They are truly beautiful, and I am delighted to be able to represent Nadelman and Demuth so well.

Our Administrator measured the two Nadelman figures last week, and according to your wishes, we are planning to show them in two separate plexiglas cases. Fortunately, we are obtaining the Léone du Bois Masked Ball from the University of Chicago and Wood Gaylor's Village Party from the Roy Neuberger Collection. Along with Walt Kuhn's Longhorn Bar and John Held, Jr. flappers doing the Charleston, we should have a marvellous little section to illustrate the gaiety of the period.

I think you will find a number of old friends in the exhibition, in addition to Dove's Fog Horns; Zorach's Floating Figure, Weber's Alone from Palm Beach, Demuth's Incense of a New Church, three Marins, etc. Sheeler's Pertaining to Yachts and Yachting is coming from Philadelphia; and as our Film Curator is trying to acquire the rights to Sheeler and Paul Strand's Manhatta, we may still get stills from that.

The information in your files and memory has been a very great help to me, and I am deeply grateful for your generosity in making it available to me.

Yours sincerely,

Margaret Potter
Margaret Potter
Curator

for publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ANDRÉ GLOECKNER

SUMIRAGO (Pr. VARESE)

ITALY

THE HYPERION PRESS, EDITIONS HYPERION
THE UFFICI PRESS, UFFICI KUNSTVERLAG

Telephone: GALLARATE (0331-90155)
Telegramme: GLOECKNER-ALBIZZATE

June 22nd, 1965

THE DOWNTOWN GALLERY
Mrs. Edith Gregor Halpert
465 Park Avenue
NEW YORK, N.Y.

Dear Mrs. Halpert,

Thank you for your letter, sent to me
through Crown in New York.

My address (despite of the complicated letterhead) is
very simple :

André Gloeckner
SUMIRAGO (Pr. Varese)
I T A L Y

That's all.

Much obliged for the photographs (Ektachromes too ?)

With many thanks

Yours sincerely

André Gloeckner
André Gloeckner

Not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

William Grepper's "De Profundis" contains the words of the Psalmist: "From the depths I call Thee." Where is expressed so symbolically with a single figure "the plaintive helplessness of a people hard hit by fate, and has at his call the registers to portray in timeless documents the trembling and anxiety, the longing and desire and wild resentment of the human soul?"

Max Weber's paintings of the Hasidim depicted in the glory of their spirituality fulfill his words, "to fill eternity with the ripest and sanest expression of our consciousness is the essence as well as the purpose of life."

Living in a world full of the tensions occasioned by the existence of a power capable of our total destruction, we emphasize the material. The artist, however, standing right in life, develops out of the spirit of our time and, as a beacon, directs our concern to the beautiful and thus a more meaningful future with the promise of salvation and peace for all. We are dedicated to this objective and believe with Rabbi Abraham Heschel that: "great art likewise is not a reproduction of nature, nor is mathematics an imitation of something that actually exists."

"It is easy to belittle such an attitude of mind and call it impractical, unworldly. But what is nobler than the impractical spirit? The soul is sustained by the regard for that which transcends all immediate purposes. The sense of the transcendent is the heart of culture, the very essence of humanity. A civilization that is devoted exclusively to the utilitarian is at bottom not different from barbarism. The world is sustained by unworldliness."

Jacob and Selma Schulsman

June 29, 1965

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. : ALBANY, N. Y. : NEW YORK, N. Y.

BORIS L. ERSTEIN, C. P. A.
JACOB SCHULMAN, C. P. A.
ROBERT L. DORFMAN, C. P. A.
MERWIN S. GREENE, C. P. A.

38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12079

June 16, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
Ritz Towers
New York City

Dear Mrs. Halpert:

We enclose New York City Commercial Rent or
Occupancy Tax Return for the year ended May 31, 1965.
Will you please sign this form at the bottom and mail
to the City Collector in the attached envelope.

There is no tax due.

The return should be filed before June 20.

Very truly yours,

GEORGE J. DORFMAN & COMPANY

By *G. J. Dorfman*

RLD:KB
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23, 1965

Mr. Theodore E. Fitzwater, Director
Fort Wayne Art School and Museum
1026 West Berry Street
Fort Wayne, Indiana

Dear Mr. Fitzwater:

Because the message I received indicated that you were "in no rush" and would write shortly, I did not communicate with you earlier. However, I just want you to know that whenever you are ready we will be happy to cooperate with you in lending paintings or drawings by any of the artists whose names appear at the bottom of this letterhead.

Although we were obliged to close earlier this year in view of our move from 51st Street to the above address, all mail will reach us until July 6th, when I leave for a short trip abroad, from which I plan to return the latter part of the month. Finally, we will reopen officially on September 6th.

Do let us hear from you as soon as possible so that I may have some idea as to when you would like to have the paintings. If urgent, why don't you phone me so that we can get the pictures out before I leave.

My very best regards.

Sincerely yours,

EOH/ta

July 2, 1965

Mrs. Archibald Hart, Chairman
The Baltimore Museum of Art
Sales and Rental Gallery
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Hart:

Thank you for your letter of June 3.

The works were delivered to the Gallery this morning. In
checking the consignment, however, I find that Robert Osborn's
"Marcel Marceau (Black Hat)" 1954 was not included among the
works returned nor was it mentioned in your letter.

Would you please inform me of the current disposition of this
work. Is it being held through the Summer and when can
we expect its return if it is not sold?

Thank you for your attention.

Sincerely,

Robert J. Grade

RJG:s

THE PRESS CLIPPING SERVICE
LUCE-ROMEIKE

TEL. BARCLAY 7-8216
ROOM 1108
39 CORTLANDT STREET
NEW YORK 7, NEW YORK

June 28, 1965

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, New York

10022

RE: T.79

Dear Mrs. Halpert:

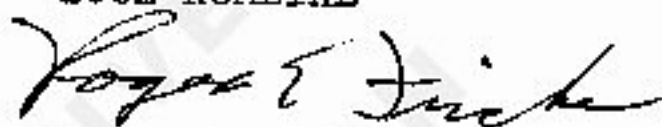
As you are no doubt aware from the several statements which have been sent, there is still an amount due our office of \$ **85.48.** for clipping service provided through April, 1965.

We therefore very much regret that unless payment may be received of this amount in full within the next 10 days, it will be necessary to refer the matter to our attorneys for collection action.

We trust it has merely been overlooked and that it may receive your immediate attention.

Sincerely,

LUCE-ROMEIKE



Roger E. Fricke
Controller

REF/gp



PRESS
CLIPPINGS

NEW YORK
CHICAGO
LOS ANGELES

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

and much to my delight the
picture was flashed for a
moment on the screen —

If you know where it is and
if it's available for sale, I'd love
to hear from you —

Good luck in the new building —
when you move!

Many thanks — Leonard Jones
in sending our good wishes —

Sincerely,
Matta Herman

June 29, 1965

Mr. Amelio J. Vanella
11210 Newport Mill Road
Kensington, Maryland

Dear Mr. Vanella:

As we were in the process of moving and settling our new quarters, I could not answer your letter sooner.

The name of the artist mentioned in your letter is unknown to me, but if you can send a photograph of the picture I shall be very happy to consider it in the event that it fits in with our Folk Art Gallery material.

As I am leaving for Europe very shortly, may I suggest that you send this at your earliest convenience. Thank you for your cooperation.

Sincerely yours,

EGH/ta

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 28, 1965

Dear Mrs. Halpert:

Enclosed you will find two colored photos of the John Marin. They are not very clean & as soon as I can get some in color I will send them to you.

The painting measures $19\frac{7}{8} \times 14\frac{1}{2}$ & is similar to the one in the Metropolitan.

If you are interested in the painting I will sell it very reasonably.

Hoping to hear from you

I remain

Wayne Brumble
2907 Fairlawn St
Hillcrest Heights, Md

June 18, 1965

Mr. Zoltan F. Baki, Curator
Arkansas Arts Center
MacArthur Park
Little Rock, Arkansas

Dear Mr. Baki:

On April 19th we consigned to you four sculptures by
Henry Moore from Mrs. Halpert's collection.

As we are getting organized now in our new quarters
(see above) we would like to bring everything up to
date before we close for the summer months and will
appreciate knowing when we may expect to receive the
Moore's.

Many thanks for your cooperation in letting us know.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

June 23, 1965

The New York Times
229 West 43rd Street
New York, New York 10036

Gentlemen:

During the past two weeks I have heard persistent rumors to the effect that you are planning to print a feature on American Folk Art and have been assembling material.

If this is a fact, I am rather surprised that we, who established the first Gallery of American Folk Art (in 1929) have been ignored in this connection. It is generally known that, starting in the 1920's, we initiated such collections as that of Mrs. John D. Rockefeller Jr., (later to be transferred to Colonial Williamsburg) and others as well as contributing to other major collections such as Mrs. J. Watson Webb's (later the Shelburne Museum), the collection of Colonel and Mrs. M. W. Garbisch, Maxim Karolik and major museums throughout the country. The first catalog to be published by Colonial Williamsburg was written by the undersigned, together with a tremendous number of articles which appeared in periodicals, newspapers, etc.

It would seem rather odd if the American Folk Art Gallery were omitted from a feature on this subject, which I understand is being planned for publication in July.

While the Gallery is closed to the public, an appointment may be arranged by telephone.

Sincerely yours,

RHE/tm

NOT FOR PUBLICATION

June 25, 1965

Mr. Roger Kling
P. O. Box 1686
Paterson, New Jersey

Dear Mr. Kling:

Thank you for your inquiry regarding the Ben Shahn
serigraph in black and white entitled PATERSON.

As we are now beginning to get somewhat organized,
I have been able to ascertain that we do have this
print available. The price is \$155. framed or \$125.
unframed. Would you be good enough to let us know
whether we should hold one for you.

Although the Gallery is closed until just after Labor
Day, mail addressed here - note the new address - will
reach me.

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions,
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in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 17, 1965

Mr. Harry Lowe, Curator of Exhibits
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

Tracy showed me your letter and I want to express my gratitude to you for the information regarding a newly discovered Davis. I am writing to Dr. Yochelson asking for a photograph.

Between tugging cartons and paintings and arguing with workmen we have been sorting our files of catalogs, etc. and are assembling a goodly collection for your friend William Walker. I believe I sent you a copy of my letter to him together with a second letter referring to the weathervanes.

As you will note, it is imperative for me to get this latter matter settled very quickly. Boris Mirski, who actually found Mr. Malatsky and has a financial interest in the collection, is coming to New York on Monday to discuss the matter with me. I would love to hear from you and Walker as to the prospects before he arrives that afternoon, so that we may make no other plans which may conflict with the possibility of this rare collection becoming the property of the N.C.F.A.

You must be enjoying a sense of gratification for your contribution to this newly formed organization. Aside from the fact that I thought the Davis show was superbly hung (to say nothing of all the previous work involved) I hear nothing but enthusiastic reports from many of the people I have seen who have had an opportunity to see the exhibition. Rosalie and I both agree that what you have accomplished with the ghastly-looking space and your sensitive arrangement of the works on view is superb. In addition I have just learned that you were responsible for the installation of the White House show and to quote (Adelyn) "Harry Lowe did it again!"

I hope that there will be occasion for you to come to New York soon. It will be a joy to see you again.

As ever,

RHL/tm

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 49.000 F

36, AVENUE MATIGNON
PARIS 8^e

Tél. : ÉLY. 28-18

R. G. 52188 87 810.508

June 24, 1965

Dear Edith

Of course, I am very sad to be without any news from you. I naturally think very often of you and I imagine through how many hardships and work you have been through.

Finally a piece of good news in the N.Y. Times of the 13th June, quoting you saying: "It's Heaven, dustproof, sound proof, invasion proof".

On the 20th July we are leaving on holidays - starting with Zurich, Switzerland - then to our beloved Mougins, "Quartier des Burel, Mougins, A.M." where we intend to spend a whole month. We would be so very happy if by a fortunate event you should come down to the South of France and be our guest.

Between the 21st and 29th August we expect the visit of Henry McILHenny, but this is not sure. He always speaks of you so highly.

I do hope you will drop me a few lines and would be so pleased to hear from you.

Very cordially , Yours

Nina Briliden

PS: Of course you were right about the invoice for the sending of Ottesen's three paintings. It was a mistake which we duly rectified immediately.

For publishing information regarding sales transactions, authors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

1226 Woodley Road, N.W.
Washington 8, D.C.

June 17⁵

Dear Edith,

Yesterday I called
Natalie Baum to find out how
you are. She says you won't
have a report until Friday.
I do hope the outcome will
be encouraging.

Bill finally sailed on the
France last Thursday for
Yugoslavia. I know the
change will do him good.

3226 Woodley Road, N.W.
Washington 8, D.C.

goes but the are students who
really study and appreciate the
paintings make them truly
live and provide inspiration.
I know that the Teachers feel
that they are as important
for the School as the staff does
for the Gallery. We at the Curator
think of you often and of how
much your Collection means to us.

I hope you will have a
fine and restful trip to Europe.
Natalie says you may go on the

July 1, 1965

Mr. Charles E. Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri 63105

Dear Charles:

As you probably know, we moved from 51st Street to the above address and are still trying to get organized in these new quarters. What with the labor situation these days it seems to be taking forever and we have not completed filing all our records. In my current case, I cannot recall whether I was called upon by the Art Dealers Association to make the appraisal on the O'Keeffe referred to in your letter. I will telephone the Association again to ascertain whether or not I did and what the other figures were, because - according to the rules - the three estimates are summed up and the average figure is set in every instance, varying of course in relation to the individual dealer's knowledge of the market values. Within the next few days I should be able to give you the information you request and will also ascertain whether any change can be made after the figure has been submitted to the Internal Revenue Service, which obtains it directly from the Dealers Association. Please be patient a few more days.

Meanwhile, my very best regards.

Sincerely yours,

BCH/tm

P. S. I can tell you that the last painting of like size and approximate date was sold in 1962 for \$7000.

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June 23, 1965

Mrs. Sharon Lerner
Lerner Publications
133 First Avenue North
Minneapolis, Minnesota 55401

Dear Mrs. Lerner:

Thanks very much for your recent letter. You mention having corresponded with us on April 9. Unfortunately this letter never reached us. As you can see from the letterhead, the Gallery has recently moved into new quarters and apparently your note was misdirected. Would you be good enough to supply us again with the information we requested and I will do my best to expedite matters at this end.

Thank you for your courtesy.

Sincerely,

ROBERT J. GRODE

RJG:s

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 23, 1965

Mr. David Leigh
240 East 59th Street
New York, New York 10022

Dear Mr. Leigh:

Thank you for writing me as you did.

I am sorry to learn that the rather garbled article which appeared in The New York Times misrepresented the attitude of the Gallery.

We have no intention of excluding anyone interested in art per se and when we reopen after our usual summer vacation period, we will announce our exhibition policy and you will receive a notice from us and a membership card such as museum offer, but there will be no charge for this. You will be welcome at any time.

Sincerely yours,

EGH/tm

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June 29, 1965

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

Thank you for your letter.

I wonder if you would be good enough to send invitations for the opening to some good friends of Mrs. Halpert's - Mrs. Adele Rosenstein and Mr. and Mrs. Jerry Randolph, all of whom may be addressed at 60 Rawlinson Road, Southampton, Lancs., England. Many thanks.

Also, for your information, Mrs. Halpert's travel plans are now complete. She sails on the France on July 8th, arriving Southampton July 13th and will be stopping at the Carlton Tower.

Sincerely yours,

Tracy Miller

CLASS OF SERVICE

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-80)

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DL = Day Letter
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LT = International Letter Telegram

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EDITH HALPERT, DIRECTOR, DOWNTOWN GALLERY

465 PARK AVE NYK

COULD YOU PLEASE SEND PHOTOS OF HARNETT AND DOVE WE DISCUSSED BY PHONE. NEED THEM WEDNESDAY IF POSSIBLE

LARRY CURRY RESEARCH ASSISTANT LOS ANGELES COUNTY OF MUSEUM OF ART

(02).

1965 JUN 21 PM 2 24

Sent photo

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for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
is by the publisher 60 years after the date of sale.

OK
paid
6/21/65

June 21, 1965

Mrs. Herbert Shulman
101 Martin Road
Waterloo, Iowa 50701

Dear Mrs. Shulman:

As you will note from the above, we have moved from our old quarters and have been in the process of so doing and remodeling and organizing the new Gallery since April. Thus it is possible that any previous letter from you may have gone astray, as we make a habit of answering all of our mail fairly promptly. I am sorry if I appeared rude and hope that you will dismiss this experience.

The Gallery is closed until everything will have been completed - by September, when we reopen after our usual two-month vacation. However, I will remain here to supervise the final installation details and we would be glad to send several prints to you for your consideration - with no obligation on your part other than the shipping and insurance costs. Below you will find the data in connection with available prints by the two artists.

I too am sorry to have missed you in San Francisco, but once we get settled perhaps we can induce you to pay us a visit in person. It would be so nice to see you.

Sincerely yours,

EGH/tm

Sam Shahn Silkscreens		
Song of Degrees, 1960	27x20 1/2"	\$125.
Decalogue, 1961	25 1/2 x 40"	275.
Abraham Rattner Color Lithograph		
God's Light (Menorahs), 1961	20x26"	125.

June 24, 1965

Rev. William Fletcher
St. Margaret Mary School
Shelton, Connecticut

Dear Father Fletcher:

Not having had a reply from you to my letter of June 10th, I am becoming somewhat concerned and am sending this letter via Registered Mail in order to be certain that it reaches you.

We really must know when you will return the Batters you had borrowed as they are needed for other purposes.

Please be good enough to give this matter your prompt attention and let us hear from you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Tracy Miller
7/1/65

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Phone: SHenwood

2-8930
2-8931
2-8932

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P. O. Box 1686

SAMUEL COHEN & SONS

216-222 RIVER STREET

PATERSON 1, N. J.

June 28, 1965

WAREHOUSES:

19-27 Lawrence Street

The Downtown Gallery
465 Park Avenue
New York, New York 10022

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Attn: Tracy Miller

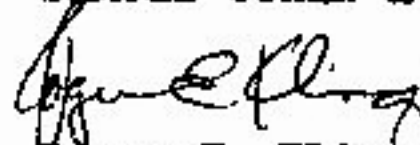
Dear Sir:

In reply to your letter of June 25th regarding Ben Shahn's PATERSON, kindly advise type of frame available and we will forward our order and payment.

Thank you very much for your attention.

Yours Very Truly,

SAMUEL COHEN & SONS


Roger E. Kling

REK:es

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION - 1832 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 - TELEPHONE 451-3847

June 24, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue (57th Street)
The Ritz Tower Concourse
New York, N. Y.

Dear Edith:

We are back from Europe and trying very hard to digest our very compact trip.

We are now in the process of trying to get caught up, open our new Mountain View office (Monday is ribbon cutting), and working on an application for our fifth office.

Believe it or not we have a little money left over after our trip, hence the enclosed check for \$900.00 in payment for "Girl with Cigarette" by Kuniyoshi.

There is a strong possibility that we will be in New York for several days during the beginning of October. We will let you know well in advance so that we can spend at least one evening together. We are eager to see your new gallery, and also make an acquisition from you -- October is my birthday month.

In the meantime, having a wonderful relaxed summer.

All our best,

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:eck
Encl.

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE

1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221

Frank T. Howard, *President*

Alfred Zantzing, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

June 16, 1965

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of May 24 telling us that we may borrow
COLOSSAL LUCK. I appreciate your offer to lend us other Harnetts and
will be very glad to have them as well.

We are also planning a Pippin show for January '66 and would like
to borrow SUMMER FLOWERS WITH TWO CHAIRS if it is available.

Thanks again for your cooperation and best wishes for the new
gallery.

Sincerely,

Marjorie Ruben

Marjorie Ruben

I hope you are all well and happy and getting richer by the minute. My love to you-all.

As ever,

June 22, 1962

Mrs. Joan Ankrum
Ankrum Gallery
910 No. La Cienega Blvd.
Los Angeles, California 90009

Dear Joan:

Despite all sorts of bad rumors, I am still alive and functioning, although completely exhausted after these months of preparation and finalizing the move to our new quarters (please note the address). It was a ghastly experience, particularly since the remodeling was incomplete and, as a matter of fact, even at this point there are a great many unfinished details, making it impossible for us to place our stock, files, records, etc. in place. However, we decided to remain closed through the usual vacation period of July and August and plan to open in grand style right after Labor Day. The Gallery will be very handsome and the layout is ideal for all of us, as there are no more steps to climb continually and everything will be accessible.

I was so thoroughly exhausted that I finally went off to the hospital for a few days and am now preparing for a trip to London, where the large show concentrating on the Ankrum Gallery artists will be held at the Leicester Galleries. We included several paintings by Morris and as soon as the catalog arrives I will send you several copies. In order to have an opportunity to relax I decided to travel by boat and look forward to the five days on the high seas with no telephone and no written to disturb me. I should be back before the 1st of August and then intend to rest some more by spending a few weeks in my favorite spot - in Westport, Connecticut. Our grand opening will be held shortly after Labor Day and our announcements, invitations, etc. will be sent out in due time. I am really very happy about the move and will be more so when I recover from the fatigue ordeal. Even the young generation (I am referring to the staff) is knocked out, but we all expect to be blooming in the Fall.

Before leaving I thought you would like to have a check and am therefore enclosing one together with the explanatory invoice. As you note, these are the late sales. The accountant will work on the books while I am away and we will bring the account up to date. Your letters to date did not supply all the information required, which included the actual date of shipment, the titles and media of the paintings and drawings, etc. If you can get that together during the next few weeks it will help straighten out the records permanently and we will start with a beautiful new stock book in the Fall. I also hope we will have some new paintings at that time because we do want to open up with a big bang. Our first show will of course be in the nature of a group exhibition.

Not to publishing information regarding sales transactions. Searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 1, 1965

Mr. Andre Gloeckner
Suzirago (Pr. Varese)
Italy

Dear Mr. Gloeckner:

Under separate cover I am sending you two photographs of drawings by John Marin. Unfortunately, the O'Keeffe photograph file is still inaccessible and I would suggest therefore that you write to the Metropolitan Museum, which has a very large collection of her work and, of course, the needed photographs as well.

If there are any other artists whose names you will find below (in print) who interest you, I will be glad to send additional photographs. However, we have no ektachromes available, but can have them made for you or, preferably, could work with your New York publishers who no doubt have a photographer available for this purpose. Please advise us.

Sincerely yours,

EEH/tm

P.S. We do not represent the Estate of John Sloan and I would suggest that you write to Miss Antoinette Kraushaar at 1055 Madison Avenue, New York City. She is the Sloan agent.

due to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 1, 1965

Mrs. James C. Laurence
7590 Washington Avenue
Sebastopol, California 95672

Dear Mrs. Laurence:

Much as I would like to be of help to you I have no idea as to the current selling price of the chromo-litho by Barnett. While we have several copies in our possession, we have not offered them for sale for a good many years and I know of no one who has sold or purchased a copy of this since the 1940's.

The only dealer I know who has had this artist's work for sale is Hirsch and Adler at 21 East 67th Street, New York. May I suggest that you write this gallery directly for the current price.

I do hope to see you if you are in New York. We expect to reopen after our usual two month vacation and I will send you an invitation for that occasion. In any event, it will be good to see you again. My best regards.

Sincerely yours,

BJS/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 25, 1965

Mr. William B. LaVenture
Reynolds, Richards, Ely and LaVenture
68 William Street
New York, New York 10005

Dear Mr. LaVenture:

As you requested, I am enclosing a report of sales made subsequent to the last check, which covered all previous arrears. As you know, Charles did not want any money sent to him while he was getting an income from his father's estate as well as from several friends.

You will note that the check covers all the paintings which were sold in our last exhibition - incidentally, at figures way above the consigned prices. There is still one account outstanding, which is to be paid on the installment plan. Shall we send checks when these payments are made or shall we wait until the total sum has been covered?

If you also want an inventory of the few unsold pictures we still have in our possession, I would be glad to forward that to you in the very near future. Unfortunately, he left very little, with only one oil painting in the group, which we have been holding for exhibition purposes so that Charles will not be forgotten. This is a very important factor as it is vital to keep the artist before the public constantly. A propos, when do you want an appraisal on the drawings and paintings which are still in Muya's possession - or can it be classified as household furniture? In any event, anything further you require will be taken care of at your suggestion.

Sincerely yours,

BGH/tm

P.S. You know, of course, that the Shaker Community Inc. in Hancock, Massachusetts is scheduled to send the second and final payment of \$5000. in October, 1965 as previously arranged. Will you or shall I advise them to make the check to the Estate of...rather than to Charles Wheeler? If the former, I will give you the specific data.

rior to publishing information regarding sales transactions, assurances are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 18, 1965

Mr. Warren M. Robbins, Director
Museum of African Art
Frederick Douglass Institute
316 A Street N.E., Capitol Hill
Washington, D. C. 20002

Dear Warren:

I owe you an apology, but frankly did not have the time during my short, hectic visit in Washington even to make a phone call.

As you know, I have been involved in the moving process and even in my wildest dreams did not expect that it would be so traumatic an experience. I am so thoroughly exhausted and will continue so until this new Gallery is finally organized. The labor problem has been a horrible experience and no one section is yet completed. As soon as we are functioning even semi-normally, I will take a few days out to attend to Washington business and will certainly visit the Institute, which I am most eager to see. The Gallery is still closed and will remain so until September. I have to go to London in July and am indulging myself with a boat trip to get some rest en route before returning to finish up the final details here. You may rest assured that I will make a specific date so that we can spend some time together in Washington. Meanwhile, best regards.

Sincerely yours,

EEH/ta



Old Sturbridge Village

STURBRIDGE, MASS 01566

Tel. (617) 347-3362

A REGIONAL MUSEUM OF EARLY NEW ENGLAND LIFE

June 18, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street,
New York 22,
New York

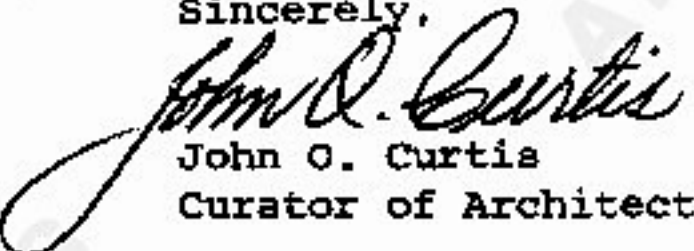
Dear Mrs. Halpert:

Perhaps you recall that some months ago we exchanged correspondence concerning a pair of portraits once owned by the Downtown Gallery and now at the Newark Museum. I hope that you will be able to be as helpful with this request for information as you were with my last.

Enclosed is a rather poor Xerox copy of a painting illustrated in Jean Lipman's American Primitive Paintings. Mrs. Lipman tells me that she does not recall anything about the painting except that she thinks that the Frank Osborne collection may have gone to the Downtown Gallery. Can you furnish me any information on this primitive? Where is it now?

I am very confident that it may be safely attributed to Sanford Mason (1798-1865) on the basis of style, lettering and cursive script. I own a portrait by Mason which is very similar in these respects. Since I am continuing my research on this itinerant, I am hoping to locate as many of his works as I can and would appreciate being able to obtain a photo of it. Any assistance which you may be able to offer will be very much appreciated. I enclose a stamped, self-addressed envelope for your convenience. Thank you very much.

Sincerely,


John O. Curtis
Curator of Architecture

JOC:jc



ODOL CHEMICAL CORPORATION

200 WEST SEVENTH STREET PLAINFIELD, N. J. 07060

June 16, 1965

Curator of Paintings
Smithsonian Institute
Washington, D.C.

Dear Sir:

An acquaintance of ours has recently mentioned in a letter that she visited a Stuart Davis retrospective at the Smithsonian, and that in this retrospective exhibit she found, as she says, "an Odol print".

This is unfortunately all we know about it, and we have no way of getting in touch with her at the moment.

Needless to say, we are quite curious what she meant by it, and in order to identify ourselves and our Company we are enclosing a photograph of our rather unusual bottle and trade name.

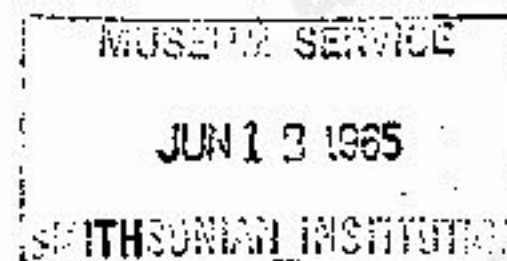
Any information you can give us would be greatly appreciated.

Very truly yours,

ODOL CHEMICAL CORPORATION

Henry H. Bald
Henry H. Bald

HHB:med
Encl.



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All this makes it difficult for me to get settled, but in time I guess we will be all set. When I return from London, I will keep it a deep secret from my clients so they won't bother me until September 8th, when we reopen.

Best regards

As you requested, I am listing below all the addresses with the exception of two collections the one deceased and left no forwarding address. The third is Florida, who owns the books. Obviously you did not notice that this is a dirty printing, measuring 6 1/2" and could hardly be an appropriate representation.

EGH/tm

be written to him or perhaps when you are next in town it might be a good not carry through to Washington. Perhaps some sort of charming letter could which must be printed as written, and therefore trust that his anger will responsible for any statements made in a foreword written by someone else, very gentle with him. I think I convinced him that the institution is not All I can suggest is that when he writes to the Smithsonian, everybody be and I have struggled through several previous experiences of similar nature. he organized "The Friends of ---" originally. He was hurt by someone there America and in the past withdrew entirely from the Whitney Museum for which this matter as he has some of the outstanding examples by leading artists in the Adams book mentioned in the text. I feel particularly distressed about tions in the tour. He will demand that the reproduction be withdrawn from sure he will demand that the painting be withdrawn from all further exhibi- "not entirely satisfactory". I believe I finally calmed him down, but I am attached "violently", as he states - referring to pages 33 and 34 - "dense", because it is almost impossible to place him for the painting having been paintings which he lent to the show. I am completely exhausted as a result phone for exactly one hour and ten minutes threatening to withdraw all four catalog at home when they returned. For your information, he had me on the lowestials have just returned from a long stay in New York City. I had a telephone call yesterday from the Smithsonian.

Mrs. Alan Rosenthal, 169 East 60th Street, New York, New York 10021
Mr. Matthew Josephson, Sherman, Connecticut
Mr. Hayward Cutting, 57 Lakewood Avenue, Cambridge, Massachusetts
Mrs. Milton Kramer, 1172 Park Avenue, New York, New York 10021
Mr. F. S. Titelman, 3514 Oakridge Avenue, Altoona, Pennsylvania
Mr. Bernard Heinich, Jr., 15 Bank Street, New York, New York 10014

ABBOTT & LIND

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June 25, 1965

Miss Edith Gregor Halper
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halper:

Thank you for your letter of June 23rd regarding my C. S. Price painting. I plan on visiting New York in the fall and since you are closed during the summer months, I will hold off action until my trip East and will bring the painting until my trip East and will bring the painting along at that time.

Thank you for your interest.

Sincerely,

ABBOTT & LIND

ART LIND

AL:m

June 29, 1965

Mr. Charles Edward Smith
160 West 94th Street
New York, New York 10025

Dear Mr. Smith:

As the Gallery is closed and will be until after Labor Day when we will reopen for the new season at our new address noted above all replies to incoming correspondence have been delayed and we cannot at this moment check our photographic records.

However, if you would like to make an appointment to see the photographs, there will be someone here to show them to you. Many of Davis's paintings relate to jazz and it would be necessary for you to make a personal selection, together with obtaining permission for reproduction from the current owner of the chosen painting. I suggest you telephone in the near future for an appointment.

Sincerely yours,

BGH/tm

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F.V.
June 23, 1965

Arts in Society
University of Wisconsin
University Extension Division
Madison, Wisconsin

Gentlemen:

We recently sent you a check for \$7.50 asking that three copies of Arts in Society (the recent one on "The Avant Garde Today") be sent to people whom we had interested in this issue.

Now I am enclosing another check for \$7.50 asking that you send three more copies - one here to the above address and the others to the following: *- need*

Mrs. Leonard Linden
343 East 30th Street, 21L
New York, New York 10016

Mr. Laurence Bloedel
45 Sutton Place South
New York, New York 10022

Would you be good enough to enclose with these an indication that they are sent courtesy of Mrs. Edith Gregor Halpert.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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LEON YOCHELSON, M. D.
3000 CONNECTICUT AVENUE, N. W.
WASHINGTON 8, D. C.
HOEART 2-4300

June 30, 1965

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

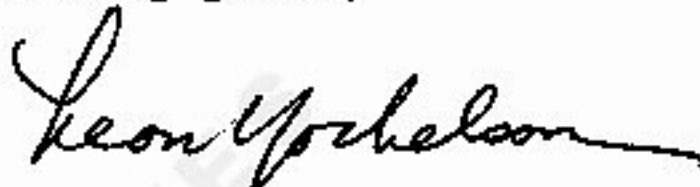
Dear Mrs. Halpert :

It was a pleasure to hear from you and of your interest in the early Stuart Davis. I will be happy to arrange for a print and send it along to you with the information you requested, with my compliments.

Indeed, the exhibition at the Smithsonian was utterly magnificent. I should like to share with you a very deep feeling of appreciation for all you have done, and continue to do, for our cultural development.

With very best wishes.

Sincerely yours,



Leon Yochelson, M.D.

blm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 27 '68

Dear Mrs. Halper.

Thank you for your very gracious
reply - and deeply appreciate
your interest in this - I am
looking forward to visiting
your gallery when it reopens
in the Fall.

Many thanks again,

Sincerely

David J. Leigh

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DEPOSITS		BALANCE BROUGHT FORWARD	
No.	6496		
ORDER OF		19	TOTAL
FOR			
AMOUNT OF CHECK			
BALANCE			
DEPOSITS			
No.	6497		
ORDER OF		19	TOTAL
FOR			
AMOUNT OF CHECK			
BALANCE			
DEPOSITS			
No.	6498		
ORDER OF		19	TOTAL

EX

June 23, 1965

Mr. Philip H. Dunbar, Assistant Director
The Connecticut Historical Society
1 Elisabeth Street
Hartford, Connecticut 06105

Dear Mr. Dunbar:

As you will note from the address above, we have moved from 51st Street and the process has delayed all routine activities, including answering my daily mail.

Indeed, I will be pleased to cooperate with you in your exhibition featuring Ammi Phillips. The portraits of Mr. and Mrs. Joseph Sheffield are still in our possession. As a matter of fact these are in my personal collection and are not for sale. They are now in the warehouse together with most of our Folk Art, which we placed there for safety during our moving operation.

Won't you please let me know when you expect to have these called for so that we may have them ready for your pick-up truck. Also, if you require photographs, you may obtain them from our photographer, who has the negatives in his possession. I will also supply you with any detailed information we may have on record. The Gallery will not reopen until after Labor Day, but any communication in the interim will reach me - sooner or later.

Sincerely yours,

EGH/ta

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

July 1, 1965

Edith Gregor Halpert, Director
The Downtown Gallery
New York, N.Y.

Dear Mrs Halpert;

In regards to your letter of June 29, 1965, I am enclosing a photograph taken of an original drawing by F. Leo Hunter, off a New York Harbor.

The photo of the drawing was made at the National Gallery of Art in Washington, D. C. by Dr Cook, Curator of art there; and a matter of record there. I was going to loan the drawing to the Gallery, but decided against it, in case I wanted to sell later.

I understand F. Leo Hunter an artist of the early America 18th century is now coming into prominence. He is mentioned in some art books that the office of register have at the National Gallery of Art.

Please return the photo enclosed as Dr. Cook seemed so enthused as he was taking it; and I would like to keep it until I sell the drawing.

Sincerely Yours,

Amelio J. Varrella
Amelio J. Varrella
11210 Newport Mill Rd.
Kensington, Maryland

3-encs.

2 ltrs

1 photo F. L. Hunter

Archives of American Art

New York Office • 41 East 65th Street • New York, New York 10021 • Telephone 861-6040

National Headquarters
5200 Woodward Avenue
Detroit, Michigan 48202
Telephone 833-7500

Bruce D. Hooton, Head, New York Office
Dorothy Gees Seckler, Living Artists Program

June 16, 1965

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W. E. Woolfenden, Director
E. P. Richardson,
Director of Research
Garnett McCoy, Archivist
Ettie M. Morse,
Membership Secretary

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

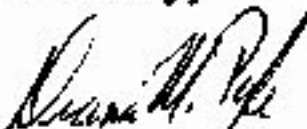
Dear Mrs. Halpert:

One of your Stuart Davis color transparencies is being held for publication, and will be returned shortly.

However, we are returning the enclosed (two) Stuart Davis transparencies which were also loaned to us on the 13th March.

Thank you for your permission to borrow these for the Archives issue of Art in America which will appear in August.

Sincerely,


Diana M. Fyle

for
Bruce D. Hooton

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Vincent L. Price
Mrs. William L. Richards
E. P. Richardson
Miss Anna Wells Rutledge
Mrs. Charles F. Willis
Willis F. Woods

ERNEST BURWELL
TRYON, NORTH CAROLINA

June 21, 1965

Miss Edith Halpert
Art Gallery
Basement Concourse Ritz Tower Hotel
57th Street
New York, N. Y.

Dear Miss Halpert:

Congratulations on the good article about you in the Art Section of the NEW YORK TIMES of June 13th. "Such popularity must be deserved." It does take professional know-how, character and experience to build up the fine reputation you enjoy.

Mrs. Burwell and I are art connoisseurs and in recent years are attempting to be collectors. Have worked hundreds of galleries, dealers and museums the world over; and fully agree with your comments on the "fakery, blown up prices and racketeering art dealers scaring away a real buying public". We like your ideas and that's why we're writing you.

A retired U. S. Naval Officer; my wife and I are trying to put together a good representative small collection of marine paintings on a moderate financial scale -- say, fifteen paintings costing fifteen thousand dollars in all.

Have used about half of this budget and have:

- 1) A Montague Dawson yachting scene
- 2) A James Henry Scott clipper
- 3) A Charles Vickery clipper ship
- 4) A Leslie Wilcox clipper ship
- 5) A Frederick Waugh shorescape

Also have a Montague Dawson clipper ship which we think we have a sale for. It is good, but not exactly the one we hope to eventually own. More on that later.

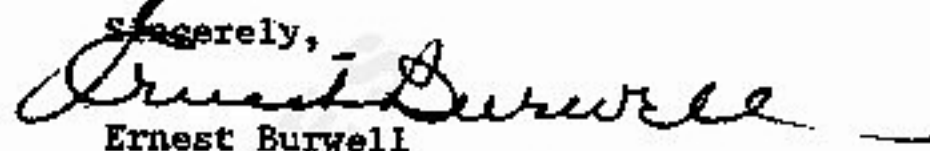
The enclosed list is what we think would make out a collection -- at least bring it up to ten or twelve paintings. Perhaps you will suggest improvements in this list.

This letter is to inquire if you accept small clients like ourselves to be our advisor, tutor and agent, to counsel and direct us on what to buy, what to pay, where to find it, etc. -- to set up a small man's art collection of marine paintings? And on what basis?

Mrs. B. and I plan to be in New York in the early fall and perhaps could stop off sooner en route to Boston this summer.

Any suggestions gratefully appreciated.

Sincerely,


Ernest Burwell

EB:gd:twp

P. S. Since you are moving,
we are writing both
addresses.

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

June 25, 1965

Mr. Sheldon H. Wood Jr.,
404 Algoma Street, Box 33
Madison, Wisconsin 53704

Dear Mr. Wood:

No doubt you have heard that the Gallery moved from 51st Street to the above address. If you have not, please let me give you this as a legitimate excuse for not answering your letter earlier. Because our new quarters were not completed as planned long in advance, we did not unpack our cartons, files, etc. and it was not until today that I got to the late May and early June correspondence.

Yes, we did purchase the Sheeler painting entitled LANDSCAPE and were very happy to have this early example available to fill in a rather important collection of paintings by pioneers of the modern movement. The name of the client is Richard Leahy and if you wish I shall write to him to send you a photograph as we have only one, which is in our permanent record book and cannot be withdrawn.

We have a complete file of Sheeler's work in various media, but these books of photographs are not immediately available. There are a good many catalogs of one-man exhibitions which we also have in our possession but these too have not as yet been unpacked and placed for future reference. However, I have biographical data available immediately and am enclosing this for your attention. You will find biographical notes as well as a fairly complete bibliography. If you cannot obtain any of the books or catalogs which are listed and are not in a hurry to complete your project, we certainly will have all the material accessible when we reopen shortly after Labor Day. Won't you please let me know.

Sincerely yours,

BGH/tm

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researchers are responsible for obtaining written permission
um both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

June 28, 1965

Mr. John Deegan
Santini Brothers
447 West 49th Street
New York, New York

Dear Mr. Deegan:

As you requested in your telephone conversation with Mr. Grode this morning, this note will authorize you to deliver the ten paintings shipped to us by The Baltimore Museum of Art - Rental Gallery.

Thank you for your attention in this matter.

Sincerely,

Tracy Miller

TM:rg

for publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington, D. C. 20006

OFFICE OF THE PRESIDENT

June 22nd,
1 9 6 5.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
465 Park Avenue,
New York, N. Y. 10022

Dear Mrs. Halpert:

I have been advised that a clipping from the Washington Post of I believe June 13th was forwarded to you and that you expressed distress that it indicated the possibility of your gift to the Corcoran not being consummated. When I read the article I assumed that it was merely a rumor. I trust that I was correct.

We have been hoping that the agreement of gift would soon be in shape to enable us to proceed to raise the necessary funds to do the work that will be required in order to re-arrange the galleries that have been designated. It has also been brought to my attention that possibly you are not entirely satisfied with these galleries. If this is so now would be the time to consider any re-arrangement, and if you so desire we would be glad to have you come down at your convenience and go into this question.

We are most anxious to bring this matter to a conclusion as many of our plans hinge on the acquisition of your Collection.

I was very sorry to hear that you had been in the hospital and I am glad to know that you are progressing.

Sincerely yours,

President.

GEH/rm

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 24, 1965

Mr. Roger L. Stevens
745 Fifth Avenue
New York, New York 10022

Dear Mr. Stevens:

As your secretary may have reported, I telephoned last week to advise you that I had found the complete file referring to the State Department purchases and sales - including the catalog published by the Whitney Museum when the works of art were offered for sale. We found that the Museum cannot locate a copy and of course I am most reluctant about sending out mine, which seems to be the only one extant, unless the State Department files have a record. Also, I have excerpts from a number of Congressional Records quoting Mr. Dondero, all in reference to this matter. Furthermore, there are a number of clippings, both from newspapers and magazines.

Would it be possible for someone to come here, preferably with some sort of duplicating machine to make replicas of all this material, which I think you will find most valuable. Incidentally, I also have the original cost prices and the names of the institutions which acquired the works.

While the Gallery is closed until September 8th, I will be in and out of town until July 1st. Shortly after I am leaving for London, where an exhibition of paintings and sculpture by Downtown Gallery artists will open at the Leicester Galleries on July 14th. I will return at the end of the month, going directly to my summer home in Connecticut. However, all mail sent to me here (please note our new address above) will reach me and I can arrange for an appointment.

Would you be good enough to have your secretary telephone me at her earliest convenience so that I may plan accordingly.

Sincerely yours,

ROS/tn

UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY 40506

CENTENNIAL 1885-1985

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

June 18, 1965

Mrs. Edith J. Halpert
465 Park Avenue
New York, New York

Dear Edith,

I hated to pull away from your party and the prospects for a very delightful dinner, but I was, as I explained, pressed from several directions. Thanks so much for the festivities and indeed for all your help on my recent trip. This is a specific request, then, for the loan of the following paintings by Spencer for our exhibition which will extend from October 10th to November 7th and will be shown at the Munson-Williams-Proctor Institute, Utica, November 21st through December 19th:

White Factory, Paris, 1929

In the Cabin, 1947

Gas House District, 1932

Downtown New York, 1922

Riverhead, 1921, casein

as well as Abstract Study in the Spencer estate. In addition, the following drawings:

No. 87, Fish House, Ogunquit

No. 85, Building, 1922

No. 94, Perkins Cove, Ogunquit, 1923

No. 91, Down the Hill, Provincetown, 1924

No. 71, Looking Toward the Cove, 1918

No. 84, Italy, Assisi, 1922

No. 75, Italy, Fortress

No. 72, Ben Halley's Orchard

No. 74, Italy, Buildings, 1922

No. 82, Italy, 1922

Also WHITE FACTORY DRWG.

We would like to have things here in Lexington by October 1st. May I have 8x10 glossys of the oils at your earliest convenience? I was tremendously impressed with the enthusiastic response of New York to the idea of the show, and I hope it and the catalogue will measure up to your best expectations. The publication will, I hope, be a fitting statement and document.

Thanks once again. With every best wish to you and your colleagues who were all so very nice under most difficult circumstances,

Very sincerely yours,

Diels

Richard B. Freeman
Chairman

RRF/b

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June 25, 1965

Mrs. Leonard I. Beerman
258 Denslow Avenue
Los Angeles, California 90049

Dear Mrs. Beerman:

It was good to hear from you.

Although I did not see the T.V. program referred to, I am quite certain that the drawing you mention is one that was purchased by Dr. Paul Sachs during the exhibition of 1959. At the moment we cannot get at the actual records, as we are still waiting for files and other material promised for delivery weeks and weeks ago. The move to these new quarters has been a horrible experience, but I am sure we will be very happy in this far more spacious and comfortable home. I will look up the actual photographic records, but in any event am absolutely certain that we no longer have the drawing and it must be the one acquired by Dr. Sachs.

When we reopen in the Fall, I will be very glad to send you photographs of some other drawings by Shahn which have a similar mood - or perhaps you and Leonard will come to our big party, which will be held shortly after Labor Day. Meanwhile, my affectionate regards to the Beerman family.

As ever,

EDH/tm

6/22/65

EOH

Mr. Roger Kling is interested in a black and white PATERSON if we have one.

We have 5 unframed and 2 framed. Wanna sell him one? I have to let him know the price (\$125.)

T.

yes - plus

\$20 for frame

just OK for
unfr.

July 1, 1965

Mr. Louis Pomerantz
1424 Elinor Place
Evanston, Illinois

Dear Louis:

It was good to hear from you.

The print you purchased is a silkscreen published by the Wadsworth Athenaeum as part of a portfolio of ten prints intended to sell as a unit.

This was taken from a casein painting and is actually a reproduction in the silkscreen process. Davis died before the publication was completed.

560 copies of the portfolio were printed - 500 numbered and 50 unnumbered, with the balance distributed among the ten artists represented. The portfolio sells at \$120., but I am sure that other purchasers of the portfolio are splitting it up and selling prints individually and no doubt this is particularly so in the case of Davis, whose work is most desirable.

Consequently, I think \$50. is a logical price. Incidentally, the print is very close to the original painting in color.

You will note that we have moved from 51st Street. At the moment we are still in the throes of getting settled, but when you are next in town (after September 8th, when we reopen) do come in to say hello.

Sincerely yours,

RHM/tn

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

June 23, 1965

Edith Halpert
c/o The Downtown Gallery
The Ritz Taver Concourse
465 Park Avenue at 57th Street
New York, N.Y.

Dear Edith:

The handsome Stuart Davis lithograph which you gave to me is now framed and hangs in my living-room where it is a pleasure for all to see. I gave a small cocktail party on Sunday to celebrate its being there and wish that you could have been with us for the occasion.

Thanks to your marvellous files I added many names of owners of art which we may be able to borrow for our "Roots of Abstract Art in America: 1910-1930". But I need addresses for some of them and would appreciate it if Cliff Miller could send them to me in a rare, spare moment. They are:

Jeffords - who owns Max Weber's "Man Reading", 1916

648

Mrs. Helen M. Davis - who owns Max Weber's "Interior of the 4th Dimension", 1913

Referred

✓ Mrs. Alan Rosenthal - who owns Stella's "New York", 1916

169 E. 64

✓ Matthew Josephson - who owns Sheeler's "Staircase, Doylestown"

Doylestown, Penn.

✓ Raymond Cutting - who owns Hartley's "Abstraction-Bach Preludes and Fugues", c. 1913

57 Lakeview Ave, Camb.

✓ Edward and Mrs. Milton Kramer - who own Dove's "Alfie's Delight", 1929

1172 Park

✓ F. S. Titelman - who owns "Going Through Inlet", 1929.

3510 Overland Ave
Atlanta

✓ Mr. and Mrs. Bernard Heineman, Jr. - who own Demuth's "Rue du Singe qui Peche", 1921

15 Park

Herman Shulman - who owns Davis' "Rue des Rats, No. 1", 1928.

? *

✓ Then I have another Davis listed as belonging to New Trier Township
Winnetka. How does one address them?

High School

*

Winnetka, Ill

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

that there are pure art lovers who
don't bring in lunch, etc - like me!

By the way I am a collector in
a very small way, having a ~~few~~ highly
diversified theme - from 14th cty
to present.

Sincerely yours,
David Leigh

June 17, 1965

Dr. Eva Weidler
Kindlers Malerei Lexikon
Frankfurter Ring 247
8000 Munchen 23
Germany

Dear Dr. Weidler:

Forgive me for the delay in answering your letter. We have just recently moved to the above address and were preoccupied with all the problems involved and, furthermore, the files were not accessible until a day or two ago.

The Kuniyoshi painting EVE IN THE GARDEN OF EDEN is cassin on paper - mounted on masonite. It was painted about 1946. The size you have is correct.

When the publication appears, I would very much like to obtain a copy of it if that is convenient for you.

Sincerely yours,

ESH/tm

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30
- 04
80

19.99
1.80
20.79

do we need
another ladder?
if so pl order
also steel door
garage shed
(for basement
vanet for paper
(in garage)
with check + tax

POK
June 23, 1965

Mr. Grochowiak, Director of Civic Museums
Kunsthalle Recklinghausen
435 Recklinghausen Franz Grosse Perdekamp-Strasse
Recklinghausen, Germany

Dear Sir:

I hope you will forgive this very late reply. We moved from 51st Street to the above address - a process which required several weeks before we became more or less organized in our new home. Unfortunately, a good deal of the mail arriving in the interim got waylaid and it was not until today that your letter came to my attention.

If it is not too late (you did not indicate the exhibition dates) I will be very glad to cooperate with you. For your information, all but one painting - which we retained for exhibition purposes - have been sold, but I can supply you with a list of owners from whom the paintings may be borrowed. I have one in my own collection entitled FAREWELL. A more important example entitled A SCORE OF WHITE PIGEONS is in the collection of the National Museum of Stockholm (Moderna Museet) in Sweden. There are others in museums throughout the country. In addition we still have a few drawings which were withheld from sale and these will be available. I am enclosing a catalog of the exhibition and I hope to hear from you. Please use our new address, which appears above.

Sincerely yours,

ROB/ts

July 1, 1965

Dr. Walter Mylon
Kings' Palace Hotel
4 Venizelos Avenue
Athens, Greece

Dear Walter:

It was good to hear from you and I am glad that you are indulging in this needed vacation and that Jack enjoys working in Athens.

Fortunately, I was able to change my reservation and am sailing on the S. S. France, which leaves New York on July 8th. I will arrive in London on the 13th in preparation for the opening the next evening. As you know, the exhibition will be held at the Leicester Galleries. Reservations have been made for me at the Carlton Tower, Cadogan Place. I wish it were possible for you and Jack to be present at the opening, which should be quite an event because so many of the artists will be new to the British public. In any event, no matter when you come it will be a joy. As I mentioned previously, I don't expect to stay very long as there are still a great many things to attend to here and I do want to be all set for the September 8th opening. Things look a bit brighter now. Boy, will I get drunk that night - and I expect my closest friends to do likewise.

Have fun. Love to you and Jack.

As ever,

BH/tn

LOUIS FRAIBERG 2914 HARDALE BOULEVARD TOLEDO, OHIO 43606

June 30, 1965

Downtown Gallery

Dear Sirs:

PL
7/14

I wish to order a copy
of Ben Shahn's picture,
"The Alphabet of Creation."
Since I do not know the
price, will you please
tell me? Thank you.

Sincerely yours,
Louis Fraiberg

June 28, 1965.

Mr. George Hunger,
The Chase Manhattan Bank,
410 Park Avenue,
New York, N. Y. 10022

Dear Sir:

We authorize you to sell, at the current market price,
the \$40,000.00 U. S. Treasury Bonds, due 11/73, which
you are holding in Custody account.

Please credit proceeds to our account.

Yours very truly,

THE DOWNTOWN GALLERY INC.

BH.3a

due to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Charles Edward Smith 160 West 94th Street New York, N.Y. 10025
10025

June 17, 1965

Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am doing an article on jazz parallels to art, amusing or intriguing parallels such as that of Third Stream music which combines jazz with classical --one of Gunther Schuller's Seven Paintings By Paul Klee is in that style-- and (though I barely mention it, being a jazz historian, not an art writer) the new Third Stream art, paintings combining with sculpture, or vice versa.

That's taking the long way around to say that I'm illustrating an article for Art Voices with reproductions of art works and artefacts not directly illustrative of text but in a general way, relevant. I was thumbing ~~XXXXXX~~ through that little Stuart Davis book the other day and noted one or two, e.g. the Swing study at Indiana U.-- and wondered--indeed, memory told me it was ² if there were others in jazz or jazz -related subjects. I'd very much like a photograph of a Stuart Davis to submit ~~XXXXXX~~ to the editor ~~XXXXXX~~ --something with a jazz title or suggestive of it. Do you have one available? I'm sure I've seen such a tie-up before, possibly in the Times book review section.

Sincerely,

Charles Edward Smith

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

3226 Woodley Road, N.W.
Washington 8, D.C.

June 17¹⁵

Dear Edith,

Yesterday I called
Natalie Baum to find out how
you are. She says you won't
have a report until Friday.
I do hope the outcome will
be encouraging.

Bill finally sailed on the
France last Thursday for
Yugoslavia. I know the
change will do him good.

June 28, 1965

Mr. Richard Madigan
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Mr. Madigan:

I have just had several days of frantic phone conversations, letters, etc. in connection with the discovery that there was some mix-up in relation to the delivery of HACKENSACK MEADOWS, which as I wrote to you before the exhibition was returned to us, is the property of Mr. Harry Frelinghuysen and was to be delivered to him at 17 West 54th Street. However, he evidently received GIRL WITH MIRROR, which belongs to John Marin Jr. at 945 Fifth Avenue. While we assume that the latter received the Frelinghuysen painting, we have been unable to reach him at his New York address where our letter was sent.

Would you be good enough to write to him after checking with your delivery and receipt slips to make sure that that is where HACKENSACK MEADOWS was actually sent. I would greatly appreciate your writing to Mr. Frelinghuysen to explain the error, as it has been most embarrassing for us. I am sorry to bother you about this matter, but there is little else that I can do. Incidentally, if you can't reach John Marin in New York City, you might communicate with him at his summer home - Cape Split, Addison, Maine. As soon as you get this matter untangled, would you please notify me, so that I may rest in peace.

Many thanks for your cooperation and my best regards.

Sincerely yours,

EGH/tm

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POL
J. H. H. H.
F. H. H. H.
Davis

June 17, 1965

Dr. Leon Yochelson
3000 Connecticut Avenue
Washington 8, D. C.

Dear Dr. Yochelson:

I have just heard that you own an early painting by Stuart Davis and was delighted with the information I received.

As this artist's agent since 1927 we have maintained a very complete photographic record of his work, but can find no reference to this painting as it was described to us. I am writing, therefore, in the hope that you would be good enough to send us a photograph together with the data pertaining to the date of the painting (if indicated), the medium and the size. We will be glad to pay for the print.

No doubt you have seen the exhibition at the Smithsonian Institution and I hope you were as impressed as most of the visitors.

Sincerely yours,

ROH/ta

June 30, 1965

Mr. Gene Moore, Display Director
Tiffany and Company
57th Street and Fifth Avenue
New York, New York 10022

Dear Gene:

Many thanks for sending the photograph so promptly. Mrs. Halpert is delighted with it. She loved those windows.

I hope that, when we reopen after Labor Day, you will come to see us in our elegant new quarters here in the Ritz Tower.

Thanks again. You're a nice man.

Cordially,

Tracy Miller

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THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W.1

Telephone: Mayfair 1159 Telegrams: Audax Audley London
Cables: Audax Londonw

NEB/JCO

25th June, 1965

Mr. Tracy Miller,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mr. Miller,

Thank you for your letter. We will be sending fifty invitation cards very shortly, and the catalogue is at the moment being printed. Fifty of those will follow with our mailing envelopes. Please give our best regards to Mrs. Halpert.

Yours very sincerely,

Nicholas E. Brown



LERNER PUBLICATIONS COMPANY

133 First Avenue North, Minneapolis, Minnesota 55401

June 25, 1965

sent 6/28/65

Robert J. Grode
The Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Mr. Grode:

Re: Your letter of June 23, 1965

The photograph of the Ben Shahn silkscreen, "Phoenix", will appear in THE BIRD IN ART by Margaret Gracza. This book explores the history and nature of the artist's portrayal of the bird as a subject in art. Publication will be in late summer of 1965.

This volume will be part of a series of educational art books for upper elementary and junior high school students. You can be assured the quality will be very high as these books will include reproductions from the Metropolitan Museum of Art, Prado and British Museum, among many others.

We would appreciate receiving this black and white photo and permission to reproduce as soon as possible. Please advise us to the courtesy line you would like.

Thank you for your attention.

Sincerely yours,

Mrs. Sharon Lerner
Art Director

SL:pm

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prepared for the tempo (or lack of) of the current generation of women. Nevertheless I am more relaxed about the situation and expect to function normally before the season opens and we have our grand opening party in the new quarters.

Mr. Hermann Warner Williams
3226 Woodley Road, N.W.
Washington, D. C. 20008

June 25, 1965

Dear Al:

Please accept my belated thanks for the wonderful bouquet you sent to the hospital. It cheered me up no end and continued to do so as the flowers remained fresh and beautiful enough to take home with me. It was most thoughtful of you and I appreciate it greatly.

The old gag regarding hospitals still holds - they wake you up to give you a sleeping pill. I expected to have a good rest while I was there, but now I am looking forward to my boat trip which I chose as a means of transportation to London, where a big show of The Downtown Gallery artists will be held at the Leicester Galleries. I am leaving on the 7th or 8th of July and should be back before the 1st of August. By that time I hope to be sufficiently relaxed to plan my future and expect to come to Washington to discuss the situation thoroughly with Bill and with Mr. Hamilton so that we may get everything settled satisfactorily. Of course there will be a good deal of work relating to our new quarters, which are still far from finished. It never occurred to me that it would take so long a period, but I was not

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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June 23, 1965

Mr. Stephen M. Straight
Marble Dale, Connecticut

Dear Mr. Straight:

Thank you for your interesting letter.

While there are no set rules which can be applied to all galleries,
we act as agents for our artists and pay them when we are paid
by the clients purchasing the works. One other point: in most
instances, the agent receives a commission for the SALE of the
work, rather than for its EXHIBITION.

Best wishes for your plans for opening a gallery of your own.

Sincerely,

EGH:rg

Sent

Miss Palma C. Keutzer
Route 2
LaSalle, Illinois 61301

June 29, 1965

Mrs. Halpert's Gallery
465 Park Avenue
New York, New York

My dear Mrs. Halpert,

Your name was given us by the attendant at the Eli Whitney Museum as having knowledge of the owner of Georgia O'Keefe's "Petunia" and that you might be able to tell us, because of that knowledge, if prints are available.

Please let me know at your convenience as I know you are still in the process of moving. It is the petunia in shades of violet with the sharp yellow center that I am interested in.

Thanking you, I am

Yours very truly,

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1964



Encl. Benton 6-21-65)

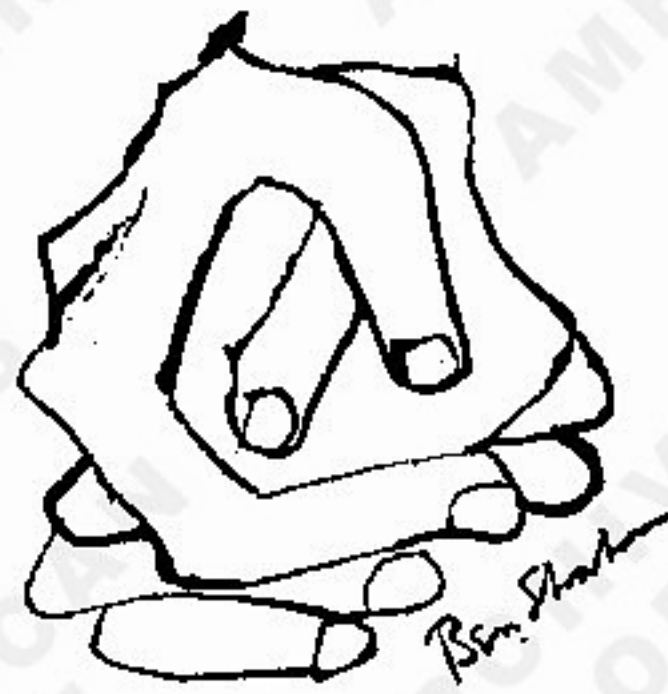


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original?
M. Aldrich

Wm. Aldrich

Men are men
before they are lawyers
or physicians
or manufacturers;
and if you make them
capable and sensible men
they will make themselves
capable and sensible
lawyers and physicians.



June 28, 1965

Mr. O. E. Nelson
1816 York Avenue
New York, New York

Dear Mr. Nelson:

Please send along three copies of the photograph numbered 9469. The photograph is of the Miles Spencer painting, Downtown, New York, 1922. Thank you for your prompt attention in this matter.

Sincerely,

Robert J. Grode

RJG:z

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 1, 1965

Mrs. Marion O. Sandler
Senior Vice President
Golden West Savings
1632 Franklin Street
Oakland, California 94612

Dear Marion:

Thank you for your letter and check. I hope you and Herb had a grand time abroad and congratulate you on the news that you are continuing to open new branches. Of course I am delighted that you decided to keep the Kuniyoshi drawing, which we held onto for you in the hope that it would find a home there.

It may be of interest to you that there is a large important exhibition of Kuniyoshi's work in Tokyo now and that the Modern Museum of Tokyo purchased the one large painting in the show. Several others were sold to private collectors. Despite the overwhelming promotion of Pop and Op our boys are doing better than ever. No doubt you have read about the huge Memorial Exhibition of Stuart Davis's work at the Smithsonian in Washington. Next week I am going to London to open a Downtown Gallery Exhibition of about 90 paintings, drawings and sculpture at the Leicester Galleries, but because we are far from finished in our new quarters I have to dash right back to hot New York. I am indulging myself by travelling to London by boat, but will probably return after a few days by air. No doubt I will spend the rest of the summer in New York getting the Gallery ready for our September reopening, but I will sneak off to Connecticut, hopefully, for long weekends, as I sure need a rest this year.

By the time you get here in October, we will be all dolled up in grand style and fully adjusted to the luxurious layout - all on one floor, with no steps to climb. I certainly look forward to your visit and we will have a private party if you should miss our opening ceremonies.

Affectionate regards to Herb and Barney and of course to you and Susan Elizabeth.

As ever,

RHS/tm

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June 18, 1965

Mr. and Mrs. Barry Peril
916 Washington Lane
Bydal, Pennsylvania

Dear Perils:

We got more work done between the time we left you and midnight than we would have in a full evening just because the break for dinner was so pleasant and relaxing that it put us both in perfect shape to accomplish a lot with little effort.

Many, many thanks. Hope to see you soon.

Best,

Tracy Miller

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WALKER·GOULARD·PLEHN·COMPANY

INCORPORATED



Paper

CABLE ADDRESS:
"PAPERMEARA"

109 LAFAYETTE ST., NEW YORK 13, N. Y. WORTH 6-5700

June 22, 1965

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
Ritz Towers
NYC 10022

Dear Sir:

Herein a sample of board that might interest you greatly.

It is put up in sheets 28 x 44 50 per carton

40 x 60 25 per carton

48 x 96 20 per carton.

I look forward to meeting you per our telecon of course.
But you might look at this meantime.

Sincerely,

Frank Breen

Price 1.

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THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

June 22, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I have just returned from abroad and find your good letter of May 27 to Dr. Lee on my desk. I was very glad to find out where the Kuniyoshi painting "All Alone" is. I will probably write Mr. and Mrs. Schramm to ask for it for our exhibition unless you can suggest a painting that you think would be even more appropriate. I know this is a delicate matter, but this exhibition will consist of, roughly, 100 of the top works of art to have been created during a fifty-year period. Naturally, it is somewhat arbitrary, but it must be on a consistently high a level as possible. It always seemed to me that this was one of Kuniyoshi's finest paintings, but you know his work much more thoroughly than I do.

I would appreciate any advice that you have to give me on this matter.

Thank you also for the catalogue of your most interesting exhibition.

With kindest regards, I am

Sincerely yours,

Edward B. Henning
Edward B. Henning
Curator of Contemporary Art

ebh:aw

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June 23, 1965

Mr. John Marin Jr.
945 Fifth Avenue
New York, New York 10021

Dear Mr. Marin:

There seems to be some confusion in connection with the delivery of paintings by George L. K. Morris shipped by The Corcoran Gallery. In trying to unravel the mix-up we ascertained that GIRL WITH MIRROR, which belongs to you, was sent elsewhere and we are now trying to ascertain where HACKENSACK MEADOWS may have gone. Would you be good enough to let me know whether this is in your possession. A self-addressed post card is enclosed for your convenience in replying. When doing so, would you be good enough to indicate what time it would be convenient for you to have the painting called for.

Thank you for your courtesy.

Sincerely yours,

Robert Grode

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June 25, 1965

Mr. Carl Solway
Fair House Galleries
405 Race Street
Cincinnati 2, Ohio

Dear Mr. Solway:

As you have probably read or heard, we moved from 51st Street to the above address and the process of packing, rebuilding and reorganizing the new set-up and placing our stock, records, etc. in these still-unfinished quarters has played havoc with our normal activities.

We are now beginning to settle down to some degree and are about ready to check our inventory in order to make up new stock sheets, etc. We are therefore writing to check with you about the Shahn prints you had reported as sold according to the telephone message I received dated April 16th. So that we may complete our fiscal year report, I would very much like to receive payment for the prints which were not returned. Won't you please send us your check at your earliest convenience.

When we reopen officially we will be glad to consign additional prints to you, but we do want to settle the account to date. I look forward to hearing from you.

Sincerely yours,

EGH/ta

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June 18, 1965

Mr. James Lyons
Internal Revenue Service
19 East Elm Street
Brookton, Massachusetts

Dear Mr. Lyons:

I am sorry to be so late in supplying the information you requested, but as you were informed we have been in the process of moving from our old quarters to the present address and are still in a state of chaos. Most of our records are in cartons and at the moment I cannot locate any specific files. As a matter of fact, we closed the Gallery on April 15th and will not reopen until September 8th, since we ordinarily close during the months of July and August.

However, I can advise you that the \$3500. valuation on Ben Shahn's GIRL SKIPPING ROPE is a most modest one in view of the fact that it is and has been considered one of the major examples in the artist's career, with reproductions (some in color) in such publications as:

MODERN PAINTERS, published by Penguin in 1947

PORTRAIT OF THE ARTIST AS AN AMERICAN, published by Harper's in 1951

INTERNATIONAL BOOK, published in Japan in 1955

as well as the following one-man exhibition catalogs:

Fogg Art Museum, THE ART OF BEN SHAHN,	12/56 - 1/57
Stedelijk Museum, Amsterdam	12/61 - 1/62
Palais des Beaux Arts, Brussels	2/62
Galleria Nazionale d'Arte Moderna, Rome	3 - 4/62
Albertina, Vienna	5 - 6/62
Moderna Museet, Stockholm	6/62
Rose Art Museum, Brandeis University	6/64

At this time the painting would sell for a minimum of \$5000. and particularly so since he has produced very few examples in the tempera medium since 1961. His new prices range to \$12,500. in the larger dimensions. I will be glad to show you our records when we reopen.

Sincerely yours,

EGH/tm

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St. Ermin's Hotel



Caxton Street, London, S.W.1 • Telephone: ABBey 7888 • Cables: Erminites London SW1 • Telex: 25971 (Reservations only)

you continuously. My plans now are for the following. I leave here Wed. A.M. for a fifteen day cruise across the North Sea and up thru the fjords of Norway to the North Cape returning to London July 14th for another few days to complete some more Read. Institute affairs.

Therefore I called Leicester Galleries to check on the D.G. Exhibition and how delighted to learn that the opening will be July 14th and that you are expected. It couldn't be a more adequate arrangement.

A Grand Metropolitan Hotel



for to publishing information regarding sales transactions, authors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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June 28, 1965

Mr. M. Lefebvre Poinet
19 Rue Wavin
Paris 6, France

Dear Mr. Poinet:

Thank you for your cable and your letter which followed about ten days later.

The import department of W. R. Keating & Company charged us the sum of \$118.98, which we paid on May 19, 1965 when the paintings were delivered to us. The individual items are listed below.

Ocean or Air Freight	\$79.88
Customs Entry and Services	15.00
Cartage Service	5.75
Bond and Cancellation	5.50
Messenger Service and Petties	3.40
Representatives Time and Expenses	4.50
Services at Airport	4.95
	<u>118.98</u>

We are sending a copy of this letter to Mr. Ottosen in care of the Galerie Coard.

Sincerely yours,

END/tm

Refunded

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Carter Burden

June 28, 1965

Miss Barbara Fisher
56 Seventh Avenue
New York, New York 10011

Dear Miss Fisher:

As we moved from 51st Street to the above address and are still in the process of getting everything organized in our new quarters, it took some time to get the files to locate the information you requested. We find that the painting by Ben Shahn - PORTRAIT OF ALEC GUINNESS, which is actually entitled FACE IN MIRROR - was purchased by Mr. Burden in December of 1958 for \$1600.

For insurance valuation I would suggest the figure of \$2500. as a minimum.

Sincerely yours,

EGH/ta

KINGS' PALACE HOTEL
4, VENIZELOS AVENUE



TELEPHONES : 623.231 - 623.331 - 623.431 (30 LINES)
CABLES : KINGOTEL ATHENS

Prior to publishing information regarding sales transactions, transmitters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 24th.

Dear Edith -

Sorry I didn't get to see you before I left. I tried to find that list of craftsmen, but Jack had put it away and I couldn't locate it. But Bella has the name of the carpenter - and this is the most important one for you.

Jack is working on a show story here, so this will be headquarters for the next few weeks. But I hope will be able to see you in London. Please let me know the exact dates there and where you'll be staying. Love from Jack - keep well

Best
Walter. Myden

July 1, 1965

Mr. John Cowles
The Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

It was good to hear from you.

I thought it was commonly known that Marden Hartley rarely signed his paintings and in my own experience I have had at least ten or twelve that bore no signature. Occasionally, the title of the painting and his signature appear on the reverse side of the canvas. From time to time, when we found it necessary to have the painting relined (usually with the earlier examples) we photographed the data or the restorer made a record of it by way of the tracing. We have quite a number of these photographs in our books attached to the photograph of the painting. I will be very glad to show the photograph of CHURCH AT HEAD TIDE NO. 2 to Lloyd Goodrich and Jack Bear of the Whitney Museum, where an exhibition of Hartley's work was held within the past few years and, if you like, will get an endorsement from them. Having handled his work entirely for a number of years and subsequently - after his death - obtained them from collections, etc. I am very familiar with his work and can guarantee that the picture is absolutely authentic, but as I mentioned above, I will be glad to refer the matter to the Whitney. I can also send you a list of unsigned paintings that we have in our possession at the present time and others that I have seen elsewhere. The Minneapolis Society of Fine Arts can also check into this directly, but the endorsement of three other dealers in connection with the appraisal should satisfy your friend. You will hear from us in the very near future if I can reach Lloyd and Jack before I leave for London, where an exhibition of paintings and sculpture by members of our roster will open next week.

On my return I hope to have our remodeling and installation completed in the new quarters and be ready for our grand opening right after Labor Day. I certainly hope to have the pleasure of seeing you and Mrs. Cowles in our handsome new galleries. My best regards.

Sincerely yours,

MMH/ta

for publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

post

June 17, 1965

Mrs. Inga W. Heck
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Inga:

Many thanks for sending me the clippings. Washington is really popping with non-Pop Art these days.

I am distressed about the so-called quote regarding my gift to the Corcoran. As I explained on various occasions, the delay has been occasioned by the fact that I did not have the projected gallery floor plans until fairly recently, when I was much too exhausted to study them carefully. Furthermore, my visit with you and Bill, when I finally had an opportunity to see the actual space, discouraged me somewhat as well. Perhaps if I were in a better mood it would not have looked so gloomy and inadequate - not only for my collection but for the many additions I hope will be made by my friends and confreres. As soon as we get the new galleries set up I will make a trip to Washington to study the space more thoroughly, ascertaining which of the walls can be removed, etc.

In any event, I look forward to seeing you on Friday.

Sincerely yours,

RCH/tm

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Not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PO 4 [unclear] put 6/29/65

June 21, 1965

Mr. Peter B. Langmuir, Vice President
Northwestern Mutual Life Insurance Co.
720 East Wisconsin Avenue
Milwaukee 2, Wisconsin

Dear Mr. Langmuir:

Please accept my apologies for not having answered your letter sooner. In the chaos engendered by our move from 51st Street to the above address much of the mail was mislaid and I am just getting around to the file of correspondence, which was among many other records in a large carton which had been misplaced by the movers.

We have several handsome O'Keeffe's in our inventory and I am sending you photographs of those we have on hand. At the moment, a large exhibition of paintings and sculpture by artists associated with The Downtown Gallery is opening in London at The Leicester Galleries and of course we cannot withdraw these until the show closes the latter part of the summer. The prices are listed below.

Also, you will note the names of other artists whose work may be seen here at the bottom of this letterhead. The new galleries are not as yet in viewable condition, but when we reopen in September I will send you an announcement of the exhibition and hope that you will pay us a visit.

Sincerely yours,

EOH/tm

NEW MEXICO - BEAR TACOS	\$5000.
PURPLE LEAVES	2750.

Thank you for your interest.

Very sincerely,
July 1, 1965

Mr. Teiichi Hijikata, Director
The Museum of Modern Art, Kanakura
Kamakura-shi, Japan

Dear Mr. Hijikata:

Thank you for your letter.

As we have recently moved from 51st Street to the above address, we decided not to reopen the Gallery until September (we are always closed during July and August) and did not have the facilities to take care of our correspondence or any other outside activities.

I am about to leave for London, where an exhibition of The Downtown Gallery artists' work will open at the Leicester Galleries next week, but should return before the first of August. While the Gallery will be closed, I can make a special trip to New York to select a very interesting group of Shahn's serigraphs and drawings. The earlier posters are unavailable as they were all distributed many years ago. I have several in my own collection, but of course they would not be for sale under any circumstances. However, I would consider sending some on to you. The majority of the prints would be sent to you unframed, but most of the drawings are now in frames, together with a few prints. All in all, I imagine we can supply 50 to 60 items.

Will you please advise us about the arrangements for transportation. I assume that the Museum will pay expenses of packing, shipping and insurance. Regarding the latter, you will probably prefer to add these items to your own permanent Fine Arts policy. In the consignment I can note which of the serigraphs can be available in the event that you sell the first copy you receive, indicating how many we have in our inventory. I will also check with the artist to ascertain whether he has others in his studio before we can consent to sending the exhibition to other parts of Japan. Needless to say, we have constant requests for such an exhibition and our stock is rather limited at this time, because Shahn has devoted a good deal of time to murals, stained glass windows and other important commissions and our supply is not large under the circumstances.

In any event, I will await hearing from you and as soon as I return from abroad will send you the necessary data.

I hope you have had the opportunity to see the Kuniyoshi exhibition at the Nihonbashi Gallery in Tokyo. I am very pleased with the interest in Japan and hope to have occasion to work with you and others in the future.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23, 1965

Mrs. Lyndon B. Johnson
The White House
Washington, D. C.

Dear Mrs. Johnson:

Please accept my belated thanks for your graciousness and friendly reception. I so enjoyed the pleasure of meeting you.

Also, I should like to congratulate you on the excellent introductory speech you made at the opening of the Stuart Davis exhibition, referring to him as you did as "Mr. America".

As agent for Davis since 1927 I was very proud that it was his exhibition that initiated the wonderful art program under the aegis of the Federal Government. The presentation and installation were excellent and in all the exhibition is a great honor to a great artist. And for this I thank you.

Thank you also for your kind invitation to The White House. It was an added treat.

Sincerely yours,

RHS/tn

*copy of foreword by Schulman
for Hanson-Williams Protn*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We are privileged to present a selection of our collection of Jewish art, consisting of ceremonial art and contemporary paintings and sculptures.

There is great joy in living with and collecting art; yet there is a higher dimension to our passionate dedication to this pursuit. We are assembling "texts in the form of monuments," having meaning and purpose for our time in conveying the essence of Jewish life to which we are so loyally attached.

For some 1,900 years, in the dispersion of Jews among the nations, Jewish art has been ignored and misunderstood. Aside from the legal and social restrictions of life in the Diaspora, this was largely attributable to the interpretation of the "Second Commandment" and its injunction against "graven images." It was assumed that the creative genius of the Jews was limited to the Word and the Book. The Bible was without illustrations and these were a people who remained without images.

The discovery of medieval manuscripts barely sixty years ago and subsequent archeological excavations revealed many examples of Jewish art. Further, Rabbinic inquiries, one as of the end of the last century, produced the surprising revelation that the age-old injunction of the "Second Commandment" may be due to linguistic ambiguity. Responses have since been issued clarifying the injunction and recognizing the use of sculpted figures for esthetic purposes. Jewish art did exist and it was all the more great in a people living for two millennia in close contact with countless other civilizations.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

29 June 65

Dear Editor -

I haven't had a chance to
answer the enclosed letter. For one
thing - there are all sorts of things
I want to write you about that
are far more important.
However - I knew the enclosed
would interest you.

Hope to see you soon.

Harry

P.S. Has Adelyn told you where
I placed the Davis and the Steeler
in the White House Festival?

June 23, 1965

Mrs. Elisabeth Kassar
15500-23 Tustin Village Way
Tustin, California 92680

Dear Mrs. Kassar:

Because we have been involved in the difficult problem of moving from 51st Street to the above address, much of the mail had to be deferred. I hope the delay has not inconvenienced you.

The information you requested appears below.

The #15 is our stock number and does not relate to the edition. Shahn does not number his prints.

The Edition comprised 75 prints in all.

The signature is applied after completion of the print.

The PASSION OF SACCO AND VANZETTI serigraph does not appear in any sales since the edition was sold out and I can merely guess at the current valuation, which I would set at \$200.

When we reopen in the Fall, we will arrange to send you announcements of our exhibitions as you requested.

Sincerely yours,

EOH/ts

June 28, 1965

Mr. Ernest Burwell
Tryon, North Carolina

Dear Mr. Burwell:

Thank you for your letter.

Despite the Times article, we have sustained since 1926 a reputation of close cooperation with our clients, large and small and, as a matter of fact, welcomed visitors interested in seeing the works of art and buying only those with which they had a personal rapport. We plan to continue this policy in our new quarters.

Your collection as described sounds most fascinating and I would be very glad to work with you in pursuing the direction you have chosen. However, since we concentrate entirely on American art, our selection will be rather limited in this respect. When you are next in town (we are opening the Gallery for the new season shortly after Labor Day as we are closed during the two summer months and have been during all the past years) I hope you will come to visit us. None of the names you listed would be available here, but I am sure that we will find some appropriate subject matter if you are interested in modern art. You will find the names of the painters on our roster listed below. In any event, let me know when you are in New York and I will show you what we have in the given category. You might find something which will fit in with your collection to date. It will be nice to meet you and Mrs. Burwell.

Sincerely yours,

RCH/tm

E^{ts} Lucien Lefebvre-Foinet

19, RUE YAVIN - PARIS (VI^e)

S. A. R. L. CAPITAL 17.000 NF

ADRESSE TÉLÉGR. LEPOINET-PARIS

TÉLÉPHONE : DANTON 64-34

R. G. COMME DE B 11.788

C. C. P. PARIS 805-84

Paris, le 21 Juin 1965

Mrs E. HALPERT
Down Town Gallery
32 East - 51st Street
NEW YORK CITY - N.Y.

Dear Madam,

We sent you the pictures by OTTESEN following his instructions and he did not let us know that all expenses was for the Galerie Coard.

So, following our cable, will you be kind enough to let us know the charges and we will reimburse you.

Believe us,

Yours faithfully,

M. LEFEBVRE FOINET

Maurice Lefebvre-Foinet

The firm Lucien Lefebvre-Foinet undertakes no responsibility for damage or loss of goods entrusted to them, whether due to fire, default or theft by carriers or packers. All goods are entirely at owner's risk, unless special instructions re insurance have been given.

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[1965]

To	EH		
Date	6/29	Time	
WHILE YOU WERE OUT			
M.	Mr. Glick		
of	Viking Press		
Area Code & Exchange			
TELEPHONED		PLEASE CALL HIM	
CALLED TO SEE YOU		<input checked="" type="checkbox"/> WILL CALL AGAIN	
WANTS TO SEE YOU		IMPORTANT	
Message re Steeler repr.			
possibilities			
Operator			

FORM W.O. NO. 2 GOLDSMITH BROS. N.Y. 5, CO 7-7900

LOUIS POMERANTZ

1424 ELINOR PLACE
EVANSTON, ILLINOIS

June 24, 1965

Mrs. Edith G. Halpert,
The Downtown Gallery
32 East 51st. Street
New York, 22, N.Y.

Dear Mrs. Halpert,

Would you please help me with an opinion regarding the enclosed Kodachrome slide of a "Stuart Davis silkscreen" print, in my personal possession. I recently bought it from the Sergel Gallery in Chicago, who specializes in original prints. I am also enclosing my rubbing made from the embossed design in the lower right corner of the paper it is printed on. The paper size is 20" h. x 24" w. The print itself is 11" w. x 14" h. The margins of white paper are 9"x10".

I'm crazy about the design, but am somewhat concerned about whether or not this is an authorized print by Davis. It is without a signature, other than the one incorporated in the design itself. It is unnumbered. In response to my questions, Mr. Sergel told me he did not know how many prints have been run off, but he thought that it was five hundred. He did say it was an original print and not a reproduction. When I later stopped off at the gallery to pay for it, he said he may have been mistaken about the edition, and that it was probably fifty, but since he was not sure, he would rather err on the side of the larger figure. He said the print was commissioned not too long ago by a group of reputable dealers in the east, in cooperation with the Wadsworth Athenaeum. He said they had commissioned a number of prominent artists to make silk screen prints in large editions, so that their work could be owned by a wider audience than just the big collectors.

I don't care about how precious the edition is, however I do want to know if the work was authorized by Davis. I doubt very much that the gallery is trying to fool me, since it only costs \$50.00. Mr. Sergel said he would try to find out more details about the print, but it is about two months since I have heard from him. Thus, I thought it best to go to "the top of the mountain", and get straight information from you. Is this an authorized work, and if so, when was it executed? Do you know if this was a limited edition, or was it authorized as a mass edition to bring down the price for some reason? I hate to think that someone is already busy faking his work, so soon after his death. (Katherine Kuh has a wonderful article on the subject in the latest issue of the Saturday Review. (June 26th). Many thanks for your help.

I hope you are enjoying good health, and busy with happy things. I somehow remember someone mentioning that your gallery was moving?
With all good wishes,

Louis

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July 1, 1965

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

Your reassuring letter cheered me up no end. Frankly,
I thought you had forgotten poor little me - and at
this point I can use that expression factually.

What a horrible experience this moving business was
and is. However, we are beginning to see daylight fi-
nally and now I feel very confident that the Gallery
will be exceedingly handsome and certainly far more
comfortable from every point of view - size, the one
floor layout, etc. as well as the chief factor as com-
pared with 51st Street - completely soundproof, dust-
proof and with the same temperature 365 days of the
year, plus the added day every Leap Year.

I will delight in showing it all to you in all its
glory when we reopen after our usual summer vacation -
probably on September 8th. It will be good to see you.
Best regards.

As ever,

RGE/tm

C O P Y

June 18, 1965

Mr. Michael E. Margolin
3455 W. Chicago, #302
Detroit, Michigan 48206

Dear Mr. Margolin:

I was rather taken aback at the mood of your letter.

For your information, we announced in the public press that we would be closed during May in view of the fact that careful packing of the works of art, records, etc. required a great deal of time and when we arrived in our new quarters the storeroom had not been completed and there was no way of locating any specific paintings under the circumstances. As a matter of fact, we decided that - since we are normally closed during July and August - we would not reopen the Gallery until after Labor Day.

Furthermore, your reaction to the garbled article was unduly vicious. During the 39 years of our operation we have been considered the friendliest gallery and intend to continue being so when the Gallery is officially open and will welcome - as usual - the young collectors as well as the old.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.



ART CENTER

SPONSORED BY SOUTH BEND ART ASSOCIATION
121 NORTH LAFAYETTE BLVD. SOUTH BEND 1, INDIANA CE 3-B201

June 24, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
Ritz Tower Hotel
465 Park Avenue
New York 22, New York

Dear Mrs. Halpert:

I am writing to thank you for the courtesy you extended me at my visit to your gallery and to tell you how enthused I am at the possibility of borrowing from you for our Collectors' Show to be held here October 31 to November 21.

I would leave the selection to your discretion and hope that we could have works by some of your name people covering a range in price and subject. If we could borrow between ten and fifteen this would be good. In any case I hope that we can receive a list from you by the middle of September so that we can inform Miss Henrietta Schumm who will pick up the work on October 18. Our insurance people insist that we have the value of each work well before the end of September.

Again, thank you.

Sincerely,

Harold Zisla
Harold Zisla
Director

HZ:fh

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

Baum

June 21, 1965

Dear Nathaly:

Just a quickie to ask that you bring with you the key to my safe deposit box at the New York Trust Company. I removed the contents today and have a key for you to the new one together with the registration card. I am also making a list of the contents, etc. and will complete those papers shortly - and certainly before I leave for Europe. My favorite travel bureau dame has succeeded in securing passage for me on the S.S. France, which will arrive in London - or Southampton, to be exact - just one day before the opening, which was postponed by the Leicester Galleries to the 14th of the month.

And so, I will be seeing you Monday. Love to Harry and Patsy.

Love,

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France. It certainly looks like a
splendid boat. Bill has been on
it before and likes it. He will
be back August 17th but if
you want to get in touch
with him just call the Gallery.
Do let us know how you
are.

With very best wishes,

Affectionately,
Alice

June 28, 1965

Mr. Edward B. Henning, Curator of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland, Ohio 44106

Dear Mr. Henning:

It was good to hear from you.

Indeed, I think it would be an excellent idea to borrow the Kuniyoshi painting from Mr. and Mrs. Schramm. It is an outstanding example, but if there is something else in our possession which you would prefer, I will be delighted to let you have it. Also, if you will note the names of the artists which are listed below, you may want to consider some additions as the majority, I feel, fit into the category of "top works" painters.

As usual, the Gallery will be closed during the months of July and August and we expect to reopen directly after Labor Day. Meanwhile, however, all mail addressed to us (please note we are no longer on 51st Street) will be forwarded to my summer home. Since we are still in the throes of organizing our new quarters, I will be in town at least two days each week, during the latter part of July and August. My best regards.

Sincerely yours,

EBH/ta

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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purchaser is living, it can be assumed that the information
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June 17, 1965

Mr. Paul K. Matabe
Nihonbashi Gallery
1,3-Chome Nihonbashi-tori, Chuo-ku
Tokyo, Japan

Dear Mr. Matabe:

Thank you for your letter and for the fascinating photographs, as well as the clippings, which are being translated for us with copies for Mrs. Kuniyoshi.

Indeed, I was delighted to learn that Kuniyoshi was honored by his native land with the purchase of the painting by the National Museum of Modern Art. This would have pleased him tremendously. I congratulate you on making it possible and am also grateful that there is public interest in his work.

I hope the show will be a great success not only in Tokyo but also in Osaka, where the artist was born. Mrs. Kuniyoshi and I send our good wishes to you.

Sincerely yours,

EGH/ta

and he will come back with renewed vigor for the plans ahead.

It must give you the deepest satisfaction to know that you have done so much for so many artists. Indeed at the Corcoran the pictures will continue to have a strong influence on generations of artists to come. For to me, the Art School makes the Corcoran a living museum. The general public comes and

Europe is MAD with people and hotel
reservations at a premium. According to
hotel figures there are 25% more Americans
in England this month than there were last
year at this time. D. this, and the
Afro-Asian delegates, thousands of liberation
Army people, Commonwealth influence and
on and on and the struggle for space increases.
At the moment the London Bobbies are posted
outside the hotel because the high and
mighty of Uganda are here.

Miriam sent me your "peppery"
interview published in the N.Y. Times so I
know that you are up and around. Have
not received mail from you (unless some
arrived in the last day or two - I spoke to
Gery the other night and there was nothing
from you). Needless to say that I do think of

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

DEPARTMENT OF PAINTINGS AND SCULPTURE
AXEL VON SALDERN, CURATOR

June 28, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York City

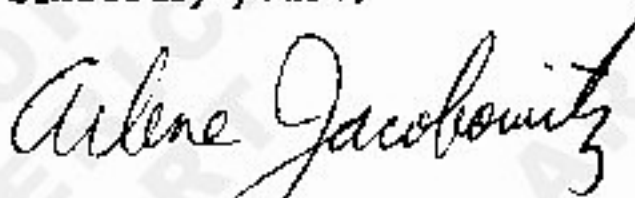
Dear Mrs. Halpert:

Thank you for your letter of June 15th.

We of course understand Mrs. Sheeler's desire to have a review of the tapes and as soon as they are edited for the Acoustiguide we will forward the two copies of the transcript as you request.

This may however, be several months hence as all artists' interviews have been suspended until the Fall.

Sincerely yours,



(Miss) Arlene Jacobowitz
Curatorial Assistant

AJ/ddo

June 28, 1965

Miss Mary K. Garner
Secretary to Senator Benton
Encyclopedia Britannica
342 Madison Avenue, Suite 702
New York, New York 10017

Dear Miss Garner:

I regret the delay in answering your letter, but was obliged to wait until Shahn returned from a trip.

The drawing you refer to was made for the Container Corporation of America quite some time ago - and with the artist's consent was reproduced by the Aspen Institute for Humanistic Studies, which as you may know has some association with the Container Corporation.

Sincerely yours,

BGH/tm

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June 23, 1965

Mr. Denys Peter Myers, Director
Northern Virginia Fine Arts Association
201 Prince Street
Alexandria 14, Virginia

Dear Mr. Myers:

Thank you for your letter.

As you will note above, we have moved from 51st Street. We are still going through the throes of organizing ourselves in our new quarters, but expect to reopen to the public on September 8th.

I will be very glad to accept your invitation, but cannot at this moment set a specific date for the lecture. Tentatively I would like to suggest either January or February, but we can go into further details when I return from my vacation.

Sincerely yours,

EOH/tm

P. S. I would prefer not to discuss any single artist, but this too can be gone into later.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 25, 1965

Dr. Abram Kanoff
80 Linden Boulevard
Brooklyn, New York

Dear Abram:

Please accept my belated thanks for the final payment for the HEAD OF MOSES by William Zorach.

As you know, I have not been feeling well for quite some time and it was an unfortunate period for me to plan the move from 51st Street to the above address. Believe me, it was and still is quite an ordeal, but we are beginning to see daylight despite the fact that the electrician has not installed at least one third of the fixtures and there are many other gaps. However, we decided some time ago that we might just as well remain closed since we customarily indulge ourselves in a two-month vacation - July and August. And so, we will open in grand style right after Labor Day in our very handsome and comfortable quarters.

One of the things I deeply regret is my inability to take advantage of your invitation for the Seder. It was utterly impossible for me at the time but I hope I will get a rain check for next year - and I hope to see you both when we reopen in September. Meanwhile, I plan to have a real rest in August when I return from a business trip to London and expect to be reactivated and put on some very exciting exhibitions which I now have in mind.

My affectionate greetings.

As ever,

ESR/tm

Thank you for your interest.

Sincerely yours,
July 1, 1962

BHH/ta

Mr. Teichichi Higashikata, Director
The Museum of Modern Art, Kamakura
Kanagawa-shi, Japan

Dear Mr. Higashikata:

Thank you for your letter.

As we have recently moved from Mat Street to the above address, we do not intend to reopen the Gallery until September (we are always closed during July and August) and did not have the facilities to take care of our correspondence or any other outside activities.

I am about to leave for London, where a exhibition of the London Gallery artists' work will open at the Leicester Galleries next week, but should return before the first of August. While the Gallery will be closed, I can make a special trip to New York to select a very interesting group of Shapero's sculptures and drawings. The earlier ones are unavailable as they were all distributed many years ago. I have several in my own collection, but of course they would not be for sale under any circumstances. However, I would consider sending some on to you. The majority of the prints would be sent to you unframed, but most of the drawings are now in frames, together with a few prints. All in all, I imagine we can supply 20 to 30 items.

Will you please advise me about the arrangements for transportation. I assume that the Museum will pay expenses of packing, shipping and insurance. Regarding the latter, you will probably prefer to send items to your own permanent fine arts policy. In the event that you sell note which of the sculptures can be exhibited at the event that you sell the first copy you receive, indicating how many we have in our inventory. I will also check with the artist to ascertain whether he has other prints. His studio before we can consent to sending the exhibition to other parts of Japan. Needless to say, we have several requests for such an exhibition and our stock is rather limited at this time. Because of this, we have voted a good deal of time to handle, at least, glass windows and other important commissions and our supply is not large under the circumstances.

In any event, I will await hearing from you and as soon as I return from abroad will send you the necessary data.

I hope you have had the opportunity to see the Kunikida exhibition at the Museum of Modern Art in Tokyo. I am very pleased with the interest in Japan and hope to have occasion to work with you and others in the future.

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

June 30, 1965

Mr. Robert Dorfman
38 North Main Street
Gloversville, New York

Dear Mr. Dorfman:

Mrs. Halpert has just received in the mail New York State Unincorporated Business and Personal Income Tax Forms and Federal Income Tax Forms, both for 1964. She believes she has already filled out a set of each, but I wonder if you would be good enough to set us straight on the matter.

Many thanks.

Sincerely yours,

Tracy Miller

*destroyed
per phone call
7/2/65*

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 17, 1965

Mr. Harry Frelinghuysen
17 West 54th Street
New York, New York 10019

Dear Mr. Frelinghuysen:

We were greatly disturbed to learn that the Corcoran Gallery shipped the wrong painting to you and are still having some difficulty in ascertaining how this came about. The Director of the Museum went off to Europe, but we expect to get the information within the next two or three days. Meanwhile, if you would be good enough to have your secretary fill in the title of the painting you received by mistake (the title must be on the label attached to the back of the painting) we will arrange to have this picked up either by truck or taxi, depending on the size and will arrange to deliver HACKENSACK MEADOWS at the earliest opportunity.

I deeply regret that the Corcoran made this error and hope that you have not been too greatly inconvenienced.

Sincerely yours,

EGH/tm

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pub'd
6/6
June 19, 1965

Dear Mrs. Halpert,

I read with great dismay of your
"new operating policy" in running
your Gallery.

I am a very frequent visitor to your
old gallery on E. 51 street and take
great pleasure & solace in your
superb shows & your roster of fine
painters notably Morris Broderman.

I am disappointed because I feel
excluded ^{would} have to "make ap-
pointment" to have the privilege of
enjoying your exhibitions & paintings.

To complicate further, I am totally
deaf & of course can't phone - & would
feel silly "dropping in" on a private
gallery in a very elegant surrounding!
I'm writing this to let you know

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES E. BUCKLEY • Secretary: MERRITT S. HITT

June 16, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

*Kamprun / 67
77-30x36*

Dear Edith:

I am enclosing a color transparency of Georgia O'Keeffe's White Birches, Lake George. The picture was painted about 1925 and was bought from Stieglitz and O'Keeffe in 1926 by Mrs. Ernest Stix of St. Louis.

7500
She has given it to the City Art Museum after having first asked the Art Dealers Association to establish a fair market value. The figure given was \$4750.00 according to William Stix, Mrs. Stix's son. For an O'Keeffe of this period and of this size (36 x 30 inches), \$4750.00 does seem low. I know that Mrs. Stix and her son would be most grateful if you would have a look at the transparency and then suggest what you believe the value of such a work might be. Of course, if this is a reasonable figure, there is little that can be done; however, I should think an O'Keeffe of this quality ought to be worth more than that. Mrs. Stix is certainly not seeking an exaggerated value but she was understandably surprised when such a low figure was returned to her.

You may be sure that your consideration of this problem would be very much appreciated. I am sorry to trouble you but I know of no one who has better judgment than you in regard to reasonable market value in this area.

Sincerely yours,

Me/2
Charles E. Buckley
Director

7000

/mb
Enc.

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DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 52. IOWA

June 16, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue (57th Street)
The Ritz Tower Concourse
New York, New York 10022

Dear Edith:

My not seeing you for so long means simply that I have not been in New York. I will be in in the early fall and look forward to seeing you and the new gallery, but I will always have a very special feeling for 32 East 51st Street.

My best as always.

Sincerely yours,



Thomas S. Tibbs
Director

TST/go

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 29, 1965

Mr. George E. Hamilton Jr., President
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Mr. Hamilton:

Thank you for your letter.

Indeed, I was quite distressed about the various rumors both in Washington and in New York, including the fact that we are not reopening the Gallery, etc.

As you have probably heard, we moved from 51st Street to the above address and are still in the throes of getting settled in our new quarters. It has been a dreadful experience, particularly since I have not been well and could not supervise the work sufficiently.

I am obliged to be in London very shortly and have decided to travel by boat as a means of relaxation after the many complications involved in the remodeling and moving process. I should be back from my trip early in August. While the Gallery is closed during the two summer months, I expect to be in town at least two days a week and will make arrangements to meet with you in order to discuss further the actual space allotted. I did express my disappointment to Bill Williams when I saw it during my recent stay in Washington. However, we can go over this matter thoroughly, as I expect to be in a better physical state and state of mind as well.

You will hear from me as soon as I return.

Sincerely yours,

EOH/tm

June 22, 1965

Hayes Storage
803 East 61st Street
New York, New York

Dear Sirs:

Confirming your telephone conversation of the 21st with Mr. George L. K. Morris, this is to inform you that Mr. Morris' painting, "Fourteenth Street Promenade #2," 1964, which is currently in your warehouse will be picked up by Santini Brothers on the 23rd.

Thank you for your attention in having this painting ready for this pick-up.

Sincerely,

Robert J. Grede

RJG:s

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

1817 Hillcrest Road
The Villa Bonita Apts. 41
Hollywood, California 90028
Tel. 46-37980. (Unlisted)

July first 1965.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51th Street
New York 22, N.Y.

Dear Mrs. Halpert:

Although you once wrote me, in response to my query that your Gallery is closed during July and August, I'm taking the chance of airmailing you the present, hoping that it will reach you, through forwarding, to your vacation address. Also, that you'll be interested, in what I have this time to offer.

It is a 100% authentic piece of early American folks art, a painted dowry cabinet, of a Butcher's daughter, of Moravian-Dutch origin, bearing her ancestors' "coat of arms" with a cow in the center and clearly painted on a ribbon the name "Johanna Zahler 1791" while on the top, there is (probably the good-bye wish of her parents) the inscription "Leb vernuenftig, sieh auf's kuenftig" also clearly to be seen. Two painted columns, with flower garlands winding around them and other exquisite details, point to the hand of a highly skilled craftsman, that makes me think, also of the possibility of Alsatian emigrants, who have been bi-lingual both French and German.

I'm giving you these details from memory. For (as a former Parisian) educated at the Sorbonne and Ecole des Beaux-Arts all my files concerning art and literature have disappeared during the enemy invasion of our family home, in W. War II. And it was by sheer miracle, that this delightful piece, did not suffer the same fate. After having been a cherished item, of our art assemblage, for about half a century.

Fortunately, I have a photo (but no negative) This photo having been taken, when an American friend of substantial means, wanted to buy it, for her early American painted furniture collection, but suddenly died. In the mean time prices for such rare items naturally went up. Especially those - almost inexistant pieces, of 100% original finish.

I'm going to have a new shot made, immediately after the weekend holiday, and in case you're interested to see a print, I'll hasten to airmail it to you.

In the mean time, I remain, with all good wishes

Sincerely yours

Marianne M. Rubner
Marianne M. Rubner
(Mrs. Maurice Rubner.)

AFM
June 23, 1985

Mr. John O. Curtis, Curator of Architecture
Old Starbridge Village
Starbridge, Massachusetts

Dear Mr. Curtis:

Thank you very much for your letter of the 18th. I wish I were able to help you with your research on this particular painting but I'm afraid I can supply no information since the work was never in our possession.

Best of luck with your research on Sanford Mason. If I can be of any assistance to you in the future please don't hesitate to contact me.

Sincerely,

EGH:rg

AFM

June 28, 1965

Miss Dorothea Cramer, Librarian
Torrington Library
36 Litchfield Street
Torrington, Conn. 06790

Dear Miss Cramer:

The Peacock referred to in your letter of June 3 was purchased in Fairfield, Connecticut, in 1937 by Mrs. Halpert. However it was originally found in Torrington and was used as a tinsmith's sign. The entire bird is painted yellow with black decorations and the base is red with black decorations. It is a unique example.

For your further information, the Peacock has also been reproduced in a Brooklyn Museum catalog, April 1939; Antiques Magazine, July 1929; and in color in House Beautiful, November 1949.

Hope this information will be of help to you.

Sincerely yours,

(Mrs.) Nathaly C. Baum

UNITED STATES NATIONAL MUSEUM
MUSEUM OF NATURAL HISTORY
MUSEUM OF HISTORY AND TECHNOLOGY
INTERNATIONAL EXCHANGE SERVICE
BUREAU OF AMERICAN ETHNOLOGY
ASTRONOMICAL OBSERVATORY
NATIONAL ZOOLOGICAL PARK



SMITHSONIAN INSTITUTION

Washington, D.C. 20560
U.S.A.

NATIONAL COLLECTION OF FINE ARTS
FREER GALLERY OF ART
NATIONAL GALLERY OF ART
CANAL ZONE BIOLOGICAL AREA
NATIONAL AIR MUSEUM
JOHN F. KENNEDY CENTER
FOR THE PERFORMING ARTS
NATIONAL PORTRAIT GALLERY

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can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
inquirer is living, it can be assumed that the information
by be published 60 years after the date of sale.

June 28, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
Ritz Tower Concourse
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Thank you for your kind letter of June 17. We continue to be very proud
of the Stuart Davis show, and very appreciative of your help.

I have borne in mind your invitation to see you in New York City, and I
find that I shall be free from noon to 1:00 o'clock on June 30.

Would it be convenient for me to call on you at that time?

Sincerely yours,

S. Dillon Ripley
S. Dillon Ripley
Secretary

June 25, 1965

Mr. John I. H. Bear
Whitney Museum of American Art
22 West 54th Street
New York, New York 10019

Dear Jack:

I am sure that you will understand that it was not lack of courtesy and appreciation that caused the delay in my acknowledgment of your most flattering foreword. The general chaos engendered by the inefficient remodeling process, the necessary, constant supervision of the slow moving workmen, the inability to find a quiet spot to dictate a letter or make a telephone call just made it impossible to carry out any normal activity. I hope you will forgive me.

As usual, you came through royally and I am most grateful to you for assisting me - and so quickly - in my hour of need. Many, many thanks.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION

WASHINGTON, D. C. 20560

Library of the National Collection of Fine Arts
and the National Portrait Gallery

18 June 1965

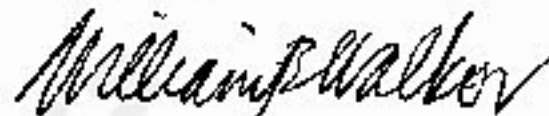
Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Thank you for your letters of June 15. Because I lack the authority to take action on the matter of removal of your weathervane collection in Philadelphia, I referred that letter to Dr. Scott immediately. I trust you will hear from him soon about that.

Concerning your collections of catalogs, we look forward to receiving them whenever it is feasible for you to have them sent. In order to facilitate this for you, I am enclosing several franked, addressed mailing labels which can be used. If there is anything further which I can do to facilitate their removal, please let me know.

Yours truly,



William B. Walker
Librarian
NCFA/NPG Library

Enclosures

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or release is living, it can be assumed that the information is published 60 years after the date of sale.

June 22, 65

Mr. Graham Porter
Commerce Trust Company
Kansas City 41, Missouri

Mr. Ball of Eleanor LaMaire was good enough to bring me a floor plan of your gallery in which you are planning a one-man exhibition of Abraham Rattner's paintings and drawings.

I am writing to ascertain whether you wish to appoint someone to make the specific selections or whether you would like to have me attend to this entirely. It is my feeling that the show should be retrospective in character and include the various media - with an accent on the oils.

In any event, I shall do nothing about this until specific word from you. Incidentally, we would prefer - if agreeable to you - to make the arrangements for July and/or August, as we have a complete cross-section during this period while the Gallery is closed to the public.

Please note our new address. I anticipate an early reply.

Sincerely yours,

BOX/ta

Monday 6/8/65

St. Ermin's Hotel



Caxton Street, London, S.W.1 • Telephone: ABBey 7888 • Cables: Erminites London SW1 • Telex: 25971 (Reservations only)

Dear Edith,

In the month since I left N. Y. I've
done much and accomplished a great
deal. Spent the first ten days. After
arrival with Gery and Lois; took off for
a trip thru Scotland — weather cold,
hazy, rainy but sights and rolling
hills beautiful to see. Returned again to
Gery's — using his home as my base and
then as soon as I could obtain hotel accommo-
dations came on here to London where I've
been for a week attending to my Reading
Institute affairs.

A Grand Metropolitan Hotel



REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET

NEW YORK 5, N. Y.

VICTOR H. Mc CUTCHEON
1911-1949

ALFRED ELY
1954-1959

WALTER S. LOGAN
COUNSEL

OLIVER C. REYNOLDS
GEORGE H. RICHARDS
FREDERIC W. GARDNER
WILLIAM G. LAVENTURE
THOMAS NICHOL JR.
RICHARD L. MORGAN
RICHARD R. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL

LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK
HERBERT J. HUMMERS

June 18, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Re: Estate of Charles Sheeler


Dear Mrs. Halpert:

Thank you for your letter of June 15th concerning the inquiry of the Brooklyn Museum. I think your suggestion is excellent that you request Miss Jacobowitz to send the material to you so that you may pass on its propriety.

Charles' will has now been admitted to probate and I enclose for your records a Certificate of the Surrogate's Court showing my appointment as Executor.

If there is a substantial credit balance in Charles' account, I would appreciate a partial payment on account now, to provide the estate with funds to pay some of his debts and expenses.

Sincerely,



Enc.

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CARTER BURDEN
ONE WEST 72ND STREET
NEW YORK, N. Y. 10023

June 25, 1965

Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs:

For insurance purposes it will be appreciated if
you will furnish Mr. Carter Burden with an appraisal of the
current valuation for the Ben Shahn Portrait of Alec Guinness
(Face in Mirror).

Please mail this valuation to

Miss Barbara Fisher
56 Seventh Avenue
New York, New York 10011

Thank you.

Very truly yours,

Temp 2500
Dorothy L. Orr

(Miss) Dorothy L. Orr
Secretary to Mr. Carter Burden

DLO

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1139 · TELEGRAMS: AUDAX AUDLEY LONDON · CABLES: AUDAX LONDON W1

NEB/JCO

1st July, 1965

Mr. Tracy Miller,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mr. Miller,

Thank you for your letter of June 29th. Fifty invitation cards were posted to you yesterday, and the catalogue should be ready by the end of next week. The reason for the slowness is that it is very heavy in content. I will get fifty out to you as soon as they arrive.

I shall see that Mrs. Halpert's friends in Lancashire receive private view cards and invitations for the opening party and thank you for letting me know about her travel arrangements.

Yours very sincerely,

Nicholas S. Brown

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 28, 1965

Mr. Geoffrey Clements
243 East 10th Street
New York, New York

Dear Geoff:

Please send along three copies of each of the following prints at your earliest convenience:

<u>NEGATIVE #</u>	<u>ARTIST</u>	<u>TITLE & YEAR</u>
1572	Niles Spencer	In The Cabin, 1947
1565	Niles Spencer	Abstract Study, 1922
10-787	Niles Spencer	Riverhead, 1951

Thank you very much for your attention.

Sincerely,

ROBERT J. GRODE

RJG:12

Mrs. Herbert Shulman
101 Martin Road
Waterloo, Iowa 50701

Thursday, June 24, 1965

Dear Mrs. Halpert,

Thank you very much for your kind letter. It was good to
hear from you.

We are planning to be on a trip East after July 15 for three
weeks, through the New England states, etc. So we plan to
stop in New York and won't miss your gallery, you may be
sure. Good luck in the new location.

Looking forward to meeting you,

Sincerely,

Deana Shulman
Deana Shulman

H A R R Y N. A B R A M S
I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

June 25, 1965

Mrs. Edith G. Halpert
Downtown Gallery
165 Park Avenue
New York, New York

Dear Mrs. Halpert:

As you know we are preparing for publication a book on JACK LEVINE. For that book we request permission to include reproductions, in tone, of two drawings which are in your collection:

~~"The Mourner"~~ First Draft for Gangster's Funeral
Coach
20 1/2 x 25
1952

Drawing of a man in a bow tie, holding a bouquet in one hand, his hat in the other

Medium..... Charcoal & Pastel
Size..... 18 x 23
Date..... 1952

The title of this work is "The Mourner."

We would very much appreciate it if you would sign and return one copy of this letter for our files, and at the same time give us the information needed on the second drawing.

Thank you so much for your cooperation.

Yours sincerely,

(Mrs.) Barbara Adler

Permission granted:

Credit: Collection of The Downtown Gallery

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I hope you are all well and happy and getting richer by the minute.
Love to you all.

Love Al

June 25, 1965

Mrs. Joan Ankran
Ankran Gallery
910 No. La Cienega Blvd.
Los Angeles, California 90069

Dear Joan:

Despite all sorts of mad rumors, I am still alive and functioning, although completely exhausted after these months of preparation and finalizing the move to our new quarters (please note the address). It was a ghastly experience, particularly since the remodeling was incomplete and, as a matter of fact, even at this point there are a great many unfinished details, making it impossible for us to place our stock, files, records, etc. in place. However, we decided to remain closed through the usual vacation period of July and August and plan to open in grand style right after Labor Day. The Gallery will be very handsome and the layout is ideal for all of us, as there are no more steps to climb continually and everything will be accessible.

I was so thoroughly exhausted that I finally went off to the hospital for a few days and am now preparing for a trip to London, where the large show concentrating on the Downtown Gallery artists will be held at the Leicester Galleries. We included several paintings by Morris and as soon as the catalog arrives I will send you several copies. In order to have an opportunity to relax I decided to travel by boat and look forward to the five days on the high seas with no telephone and no workmen to disturb me. I should be back before the 1st of August and then intend to rest some more by spending a few weeks in my favorite spot - in Newtown, Connecticut. Our grand opening will be held shortly after Labor Day and our announcements, invitations, etc. will be sent out in due time. I am really very happy about the move and will be more so when I recover from the fabulous ordeal. Even the young generation (I am referring to the staff) is knocked out, but we all expect to be blooming in the Fall.

Before leaving I thought you would like to have a check and am therefore enclosing one together with the explanatory invoice. As you note, these are the late sales. The accountant will work on the books while I am away and we will bring the account up to date. Your letters to date did not supply all the information required, which included the actual date of shipment, the titles and media of the paintings and drawings, etc. If you can get that together during the next few weeks it will help straighten out the records permanently and we will start with a beautiful new stock book in the Fall. I also hope we will have some new paintings at that time because we do want to open up with a big bang. Our first show will of course be in the nature of a group exhibition.

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June 28, 1965

Mr. Harry Lowe, Curator of Exhibits
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

Instead of relaxing in the Connecticut sunshine this weekend I have been digging through my dictation folder and am now attacking the batch of "pain in the neck" letters in this file. No doubt Adelyn will report to you about the Lowenthal hysteria in connection with MELLOW PAD. He has kept me on the telephone several hours and will continue to do so for the next few days until I leave for London - thank heavens. I have just come across another matter, which relates to the Davis Exhibition.

Some years ago Dorothy Miller wrote a lengthy letter to me regarding SALT SHAKER, which was then invited for exhibition at the Corcoran Gallery, stating that at some previous time another friend of mine, Mrs. Keck, reported that the painting was in bad condition, having "a tendency to flake". At that time, I had another restorer examine the painting. The report was entirely satisfactory and I have lived with the painting ever since - that is until it was shipped to you. Subsequently - March 10th of this year, to be exact - I received a note from Alfred Barr "questioning the wisdom of sending it travelling again". When I phoned in response, Alfred was away and again I forgot all about it. Since he suggested that it was not to travel to the four museums across the country (the Whitney, of course, excepted) I don't know what should be done at this time and am much too weary to fight NDMA. Is there any possibility that you can have someone examine the painting while it is still in Washington? If so and your conservator finds the condition satisfactory, may I suggest that you send a duplicate report to me so that I in turn can forward it to Alfred and consequently have the picture sent on tour or, if the report is unsatisfactory, we will have to withdraw it as requested. The painting does belong to the Museum, despite the fact that I have a life interest in it. Some life! I hate foisting the problem on you, but what can I do? Please let me know at your earliest convenience, since I am leaving for London on July 7th and would like to leave all my troubles behind.

To counteract all this, I have been hearing the most glowing reports about the Davis show and am very proud of my friend Harry, as well as Stuart Davis.

Fond regards,

EGH/ta



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 21, 1965

Mr. C. Marvin Harwood
Art Institute Men's Club
Temple Israel
10875 Ladue Road
St. Louis, Missouri 63141

Dear Mr. Harwood:

Thank you for your recent letter and for the copies of your catalogue. I'm pleased to learn that the exhibition was such a success and that it was so well attended.

As you will notice on our consignment of April 2, 1965 (#7873), we have already authorized the 10% museum discount on the Abraham Rattner painting, "Shokina - Amalek," 1960 and on the Ben Shahn silkscreen "A Song of Degrees," 1960. I trust that this is satisfactory.

Thank you again for your letter and the catalogues.

Sincerely,

EGH:rg

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

PETER B. LANGMUIR
720 EAST WISCONSIN AVENUE
MILWAUKEE 2, WISCONSIN

June 29, 1965

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Thank you for your letter of June 21.
New Mexico - Near Taos may be of interest, although
it is somewhat smaller than we had in mind. At
any rate, I look forward to visiting the Downtown
Gallery when you reopen in September.

The photographs which you enclosed are
being returned herewith.

Sincerely,

Peter B. Langmuir

*Pres. letters
filed*

for to publishing information regarding sales transactions,
members are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 23, 1965

Luce-Koneike
P. O. Box 2519
Church Street Station
New York, New York 10008

Gentlemen:

If you will refer to your records, you will find that we wrote to you as far back as December advising that we wished to discontinue your service, which we found so utterly inadequate, receiving only a small portion of the clippings which appeared in various publications throughout the country - and as we pointed out, almost exclusively calendar listings.

Consequently, we are rather astonished to have received not only further bills but also your most recent letter demanding immediate payment of a balance amounting to \$85.48, without any detailed explanation.

Sincerely yours,

BGH/ta

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